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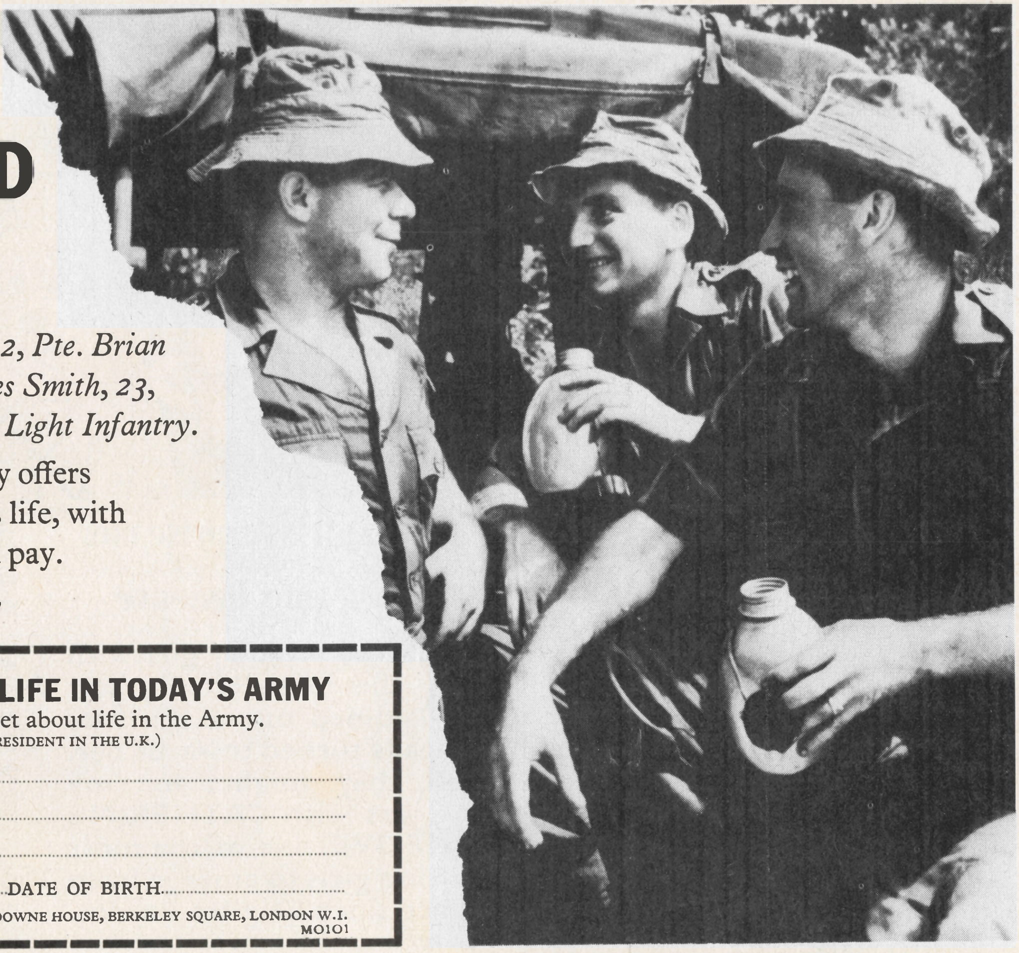

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SHOWTIME

© Rank Theatre Division Ltd., 1965

January, 1965

Volume 2, Number 1

Editor: Peter Tipthorp
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COVER: **PETER O'TOOLE** who stars in *LORD JIM.*

FILM GOSSIP

Edited by
Tony Crawley

"English girls surprise me," says Catherine Deneuve

AS the willowy girl with the loose blonde hair joined me at the bar, all heads turned towards her. Well they might; for my date was with CATHERINE DENEUVE, one of the most exciting girls to emerge from France since Brigitte Bardot.

In her time, Catherine has turned the heads of many men, including Roger Vadim, a character who doesn't jump to attention for nothing.

In London for her first British film, *Repulsion*, Catherine winced visibly when Vadim's name was mentioned. It seems she is sick of talking about him She is also a little tired of talking about men. So we turned to a pet subject of mine: *Les Girls*.

"They say we are the same the whole world over," said Catherine. "But this is not true. Each country may have girls that look alike and dress alike, but their most important attribute—their personality—has to be different. Each country has its own personality and it rubs off on the people who live there.

"This is why I am against German girls playing Swedish girls in films; it never works. They may manage the accent and, with blonde hair, they might pass as Swedish—but they can't really act Swedish. They don't know how Swedes think any more then Swedes know how Germans think. It's the right attitude of mind that's difficult to grasp when you are playing a foreign role."

She paused to sip her drink. Then: "Oui, of course, France has the best girls—what else would you have me say? No, I really mean it! French girls mature at a very early age and they have a naturalness and elegance which they never lose.

"English girls surprise me," she continued. "They are beautiful, but they do not dress so well. Their dress sense is wrong, I think. They are not sophisticated enough to wear some of the fashions they think suit them.

"But — pouf! — the American and Italian girls—I cannot stand them! They are like polished dolls. They try too hard to be glamorous. They have a false kind of allure."

Recognise him? It's TONY RANDALL, often mistaken by the fans for GIG YOUNG, because of their similar 'man-in-the-middle' roles in those sophisticated Hollywood comedies. It's Tony in *Send Me No Flowers*, which stars Rock Hudson and Doris Day. And very amusing he is, too!

SAMANTHA EGGAR'S HUSBAND, AMERICAN ACTOR **TOM STERN,** IS DOING VERY WELL FOR HIMSELF. HE'S IN THE STAR - STUDDED *HALLELUJAH TRAIL;* THEN HE MAKES *THE LAW OF TOMBSTONE*, WITH PAUL NEWMAN. LOOK OUT FOR SAM'S MAN. I THINK HE COULD RIVAL STEVE McQUEEN.

The column that keeps you in the know about showbusiness people

Yogi Bear is likely to be a screen star in the coming year. My picture (left) shows him with his friend, Cindy Bear. Soon you'll be seeing him in his big screen film debut, *Hey There, It's Yogi Bear*. Yogi says: "It's a great part, with lots of heart. I play myself, of course—brave, daring and smart. A bear in a million!"

Actually Yogi is a bear in 200-million—that's his weekly world-wide TV audience. His 'parents', Bill Hanna and Jo Barbera, estimate that some 500,000 individual drawings, by a team of 200 artists, animators and painters, compiled this debut.

By the way, Yogi's voice is supplied by Daws Butler. Don Messick is the ever-faithful Boo-Boo.

Rumours about the **BEATLES** *continue to fly . . . Recently I've been assured that Paul* **IS** *married to Jane Asher; George* **IS** *fed-up and wants to leave the group, John* **IS** *leaving after their next film; and Ringo* **IS** *to make a Hollywood debut—on his own—in* There Must Be A Pony. *Do I believe the rumours? Only the first one.*

My favourite casting news: "GEORGE KENNEDY, who had a claw for a paw in **Charade*****, gets a peg for a leg in*** **Bonanza*****!"***

RESTING FROM MAKING LOVE TO **KIM NOVAK** IN SCENES FOR *MOLL FLANDERS*, **RICHARD JOHNSON** TOLD ME ABOUT THE FIVE AGES OF A STAR. THEY GO LIKE THIS: 1, WHO IS RICHARD JOHNSON? 2, GET ME RICHARD JOHNSON. 3, GET ME A RICHARD JOHNSON TYPE. 4, GET ME A YOUNGER RICHARD JOHNSON. 5, WHO IS RICHARD JOHNSON?

Between you, me and 'M', I hear SEAN CONNERY is very keen to make a comedy. SANDRA DEE would like him as her co-star in *The 12th Of Never*, but Sean is keen on a production titled, *Promise Her Anything But Give Her A 500 lb Pussy Cat*.

German stunner **CHRISTIANNE SCHMIDTMER** *complains that she's worked so hard in* Ship Of Fools *that her measurements are down to* 43-23-36!

Leave-it-to-the-kids Dept: ERROL FLYNN's daughter, Dierdre, has entered films; **JAMES MASON's** son, Morgan, is **LIZ TAYLOR's** son in *The Sandpiper;* **DORIS DAY's** boy, Terry, is producing **PAT BOONE** and **BOBBY DARIN** discs; **DEAN MARTIN's** Dino is now a singer too; **BURT LANCASTER's** Bill is his dad's assistant on a new Western. **ANTHONY QUINN's** Christina and **GREGORY PECK's** Stephen are learning to act the hard way—Christina is studying at drama school, Stephen at university. However, President Johnson's daughter, Luci (who recently had a lot of fun dancing the Watusi with **STEVE McQUEEN** and thinks the **BEATLES** are great), has refused all film offers.

QUOTE FROM ABBE LANE on foreign films: "Some of my best lines are covered by sub-titles."

A COLUMNIST (NOT ME!) ASKED **LIZ TAYLOR** *ABOUT HER NUDE SCENE IN* THE SANDPIPER. *THEN* **RICHARD BURTON** *SWIFTLY INTERRUPTED: "YOUV'E GOT IT WRONG—***I'M** *DOING IT!"*

GEORGE STING is a Hollywood stuntman who specializes in death. He has 'died' 275 times during 20 years in the business. On his latest assignment, **JAMES STEWART's** *Shenandoah*, George, in different parts, 'died' six times in one day. He was picked off by a sniper's bullet; knifed while scaling a wall; fell to the ground in a roof-top fight; cut up by a sword; blown sky-high by a cannon-ball; and trampled by horses. George says: "It's a living!"

DIRECTOR **KEN ANNAKIN** HAD TO CAST THE ROLE OF A PIANIST IN *THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES*. HE GAVE IT TO A MAN CALLED FREDERICK CHOPIN. . . . WHO COULDN'T PLAY A NOTE!

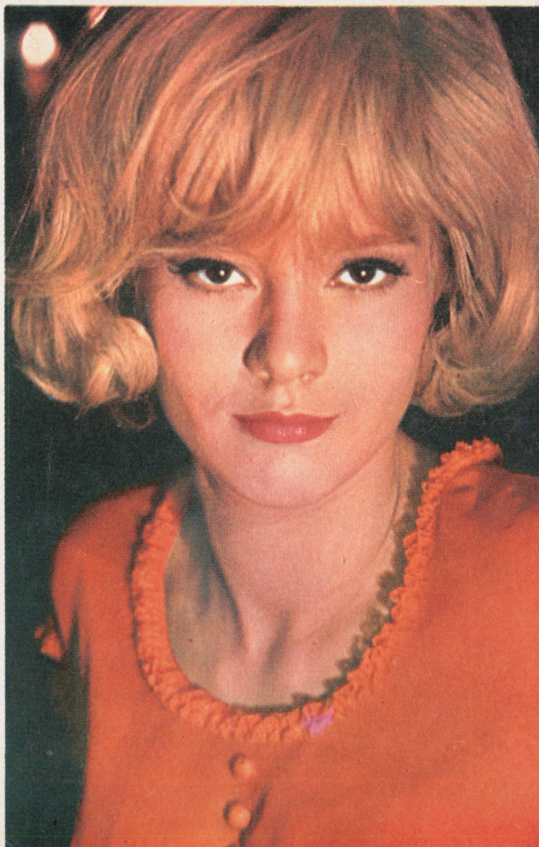
With all his usual charm, CARY GRANT refused a 50,000 dollar offer to guest star in a TV Western series. His reason: "I see no point in competing with my old films on the other channel!"

CARROLL BAKER's husband, director **JACK GARFEIN**, has two films to make. "I'd like Carroll to star in one," he says, "but she's too expensive for me. She won't talk money with me—just refers me to her agent!"

This, I guarantee, is the first star you have seen from Bulgaria. Although born there 20 years ago, she's the pride of Paris now. Many French girls copy her styles just as they did Bardot's a few years back. She's engaged to marry France's top pop singer Johnny Hallyday. All in all, a remarkable take-over by the luscious SYLVIE VARTAN.

Sylvie first went to France ten years ago. Now, like Hallyday, she is a top disc star. She's also made two films with her fiance. Now, while he's in the French army, she's starring in a lively comedy, *Patate*, with a number of veteran French stars. But Sylvie doesn't sing in the film; the theme song is, in fact, sung by actress Danielle Darrieux!

Seasonal smiles from two of the London Festival Ballet girls now appearing in The Nutcracker. Photo: Mike Davies.



FILMS coming your way

Supercalifragilisticexpialidocious! – just one word to describe Mary Poppins.

SUPERCALIFRAGILISTICEXPIALIDOCIOUS is a superlative superlative—it's also the word to describe *Mary Poppins*. With his usual touch of magic, Walt Disney has taken a charming fantasy and turned it into a lavish production that must rank as his best ever.

He has assembled the perfect cast and given them a good script and wonderful music; the result is a film that is a delight to the eye and ear.

Adapted from the stories by P. L. Travers, *Mary Poppins* tells of an English governess (Julie Andrews) who has magical powers. She uses them to transport her two young charges (Karen Dotrice and Matthew Garber) through a series of never-never-land adventures. In doing so they escape from the children's humorous but tyrannical father (David Tomlinson) and suffragette mother (Glynis Johns), to the company of Mary's friend, odd-job man, Bert.

Julie Andrews makes a screen debut that will long be remembered. She will captivate her audiences with her charm. The odd-job man, Bert, is an engaging character as played by Dick Van Dyke. He's in two show-stopping scenes: a memorable dance with Disney's near-human penguins, and a cavort over the rooftops of London with a chorus of chimney sweeps. The children, last seen in *The Three Lives of Thomasina*, are completely natural.

Mary Poppins is first-class entertainment. It will excite and amuse the whole family for a long time to come.

SEND ME NO FLOWERS

THEY have made two smash hits together, and I can see no reason why the third film starring Rock Hudson and Doris Day shouldn't do just as well. As is usual in comedies of this kind, the story is something of a mix-up. Rock, who is married to Doris this time, is a shocking hypochondriac. You name a disease and he's had it. On this particular day he decides he's got a pain in the chest, so off he goes to the surgery. There he hears the doctor in an earnest telephone conversation—and comes away thinking he's got only a few weeks to live. In fact, the doctor was talking about another patient! The fun starts when Rock and his best friend, Tony Randall, decide to find Doris a new husband. . . . Slickly directed and smoothly acted, *Send Me No Flowers* should send everyone home feeling better.

THE MAGNIFICENT SHOWMAN

The circus is coming to town . . . Sam Bronston's circus. This super-spectacle has all the ingredients: top stars John Wayne, Claudia Cardinale and Rita Hayworth; drama and excitement; the cream of Europe's circus talent; and epic scenes that will make your eyes pop. Wayne plays the boss of the circus, a man who, after 14 years, is still carrying a torch for the mother (Rita Hayworth) of the girl (Claudia Cardinale) he's looked after. He decides to search for her in Europe, taking the circus with him. There's many a drama, but the scene which steals the film is when the circus boat, arriving at Barcelona harbour, topples over. This is magnificently directed.

THE TRAIN

There's tremendous excitement as the French Resistance men pit their wits against the Nazis, who are trying to ship £200-million worth of modern French art to Germany late in 1944. Hitler calls the art "degenerate", but realises the paintings can be sold to provide money to help his hopeless struggle in the dying days of the war.

Director John Frankenheimer (who made *The Manchurian Candidate* and *Seven Days In May*) generates high tension throughout this film in which Burt Lancaster, in superb form, leads the attempts to block the train. Co-stars are Paul Scofield, in one of his rare screen appearances, and French actress Jeanne Moreau. Please don't miss *The Train*.

FLIGHT FROM ASHIYA

Yul Brynner and George Chakiris, who starred in *Kings Of The Sun*, are together again. This time it's a dramatic account of an air-sea rescue operation in Japan. Richard Widmark completes the team of rescuers, who work with a simple motto: "That Others May Live". Brynner, of American-Japanese parentage, is slowly forgetting his tragic romance with a young Algerian girl (played by French star Danielle Gaubert). He is helped by his new love (Suzy Parker). Widmark, once a famous pilot and organiser, has become lonely and bitter since his wife (Shirley Knight) and their baby died in a Jap internment camp. Chakiris is the helicopter pilot who has married a Japanese girl.

SHOT IN THE DARK

THIS is the funniest Peter Sellers comedy in years. After his success as Inspector Jacques Clouseau in *The Pink Panther*, Sellers is on the trail again. This time, however, it's more sinister—he's investigating a case of murder. . . .

Elke Sommer is a French maid accused of shooting her Spanish lover. Everyone, except Sellers, is convinced she's guilty, and he is determined to find the real murderer. He believes the killer is a jealous admirer who would rather kill than see Elke on the arm of another man, so he goes all out to prove his point by taking her to all the places where they are likely to be seen together. Sure enough, the killer strikes—but it is the innocent bystanders who drop dead in his wake. The whole film is one big giggle. Sellers has never been better and Elke Sommer proves she's not just a pretty face.

THE NEW *INTERNS*

The film gives a striking close-up of life in a large American hospital, spotlighting both the private and professional problems of the staff. Although it's made in the same frank style, this is not really a sequel to 1962's big hit, *The Interns*; most of the characters are new. The cast includes Michael Callan, Barbara Eden, Stefanie Powers and George Segal. It is Segal who is shocked when social worker Inger Stevens arrives as an emergency patient after an assault by three youths. He searches the streets for the rapists and is later confronted by one . . . stretched out on the operating table as his patient.

• • • LIVE SHOWS • • •

Every year the London Festival Ballet production of Tchaikovsky's *The Nutcracker* has become a Christmas tradition at the Royal Festival Hall, London. This year, however, because of reconstruction work at the Hall, it will move to the New Victoria Theatre. *The Nutcracker* is a favourite with ballet fans all over the world, but this wonderful production, in its new home, should attract many people not so familiar with it. The top ballet dancers are in superb form and the production is full of life and colour. See it from December 24 to January 16. There are two performances a day.

THE BEATLES' CHRISTMAS SHOW

There's fun galore on the Liverpool beat, with John, Paul, George and Ringo. Their guests include: Freddie and the Dreamers, Elkie Brooks, Mike Haslam and Jimmy Saville.

Twice nightly (6.15 *and* 8.45) *at London's Hammersmith Odeon. From Thursday, December* 24 (*only one show*) *to Saturday, January* 16.

GERRY'S CHRISTMAS CRACKER

Gerry goes home to open his show with his ever-faithful Pacemakers. Also in the show: The Fourmost, Danny Williams, The Hollies, Tommy Quickly, San Remo Four, and Brian Epstein's latest stars, Cliff Bennett and the Rebel Rousers and The Rustiks.

Twice nightly at Liverpool Odeon. From December 24 (*only one show*) *to January* 2. *Then: Leeds Odeon, January* 4, *for one week; Glasgow Odeon, January* 11, *for one week.*

MARK WYNTER in *MOTHER GOOSE*

Dashing Mark makes the Wynter perfect here. Rubber-faced Libby Morris handles the comedy quite superbly.

Southampton Gaumont from December 23 *for two weeks; Taunton Gaumont, January* 11, *for one week; Cheltenham Gaumont, January* 18, *for one week.*

LONNIE DONEGAN in *ALADDIN*

There's nothing Wishee-Washee about Lonnie's performance! He's a great clown and causes most of the mischief in the old magic lamp tale.

Hanley Gaumont from December 23 *for two weeks; Derby Gaumont, January* 11, *for one week; Ipswich Gaumont, January* 18, *for one week.*

LULU in *ONCE UPON A FAIRY TALE*

Here's a new, modern-day, pop pantomime. It has never been seen before, but judging from rehearsals it looks like being great fun. Disc stars involved include that fiery Scot, Lulu, and her group, The Luvvers; blond pop idol, Heinz; and that favourite of not so long ago, Marty Wilde.

Doncaster Gaumont, from December 26 *for one week; Norwich Gaumont, January* 4, *for one week; Barking Odeon, January* 11, *for one week; Worcester Gaumont, January* 18, *for one week.*

COMING SOON: DUKE ELLINGTON

The brilliant Duke Ellington returns to Britain in February for a quick tour. Details next month.

Can Elvis Presley regain

John Webster gets to grips with the problems facing the man they once called the King of Pop

Presley with Joan Freeman, his co-star in *Roustabout*.

To showbusiness people who have watched Elvis Presley's career closely, the most fascinating thing about the fantastic drop in his popularity is the sudden conflict between the two people most affected by the unhappy change of events; Presley himself, and his manager, Col. Tom Parker.

Instead of putting up a united front in an all-out effort to boost the singer's punctured reputation and star-status, they are, if we can believe reports, at one another's throats and getting nowhere fast in the campaign to re-launch Presley in an up-stream direction.

There are rumours that some of the rows have ended in the two almost parting company; that Col. Parker is fed-up with giving his flagging star advice he doesn't take; that Presley has his own ideas on how to get back to the top in showbusiness.

It is understandable that the milk-sweet relationship should turn slightly sour during these difficult days (there's nothing more harrowing for a star than rumours which suggest he's on the way out); but no one expected the clash to spark so colourfully.

AS FAR AS MONEY IS CONCERNED THERE IS NO WORRY; PRESLEY MADE HIS MILLIONS YEARS AGO. THE CASH HAS BEEN PUT TO WORK AND IF HE AND PARKER QUIT TOMORROW THEY COULD LIVE LIKE KINGS FOR THE REST OF THEIR DAYS.

But Presley is only thirty. A grandfather in the pop world, it is true—but still something of a youngster in films.

Parker never planned that Presley should remain purely a pop star.

When Elvis came out of the army Col. Parker said: "*He is going to make musical comedies; he's going to work on his acting so that he's not limited in the parts he can play.*"

The idea was a good one, and there was no doubt when Presley came out of the army that both his singing and acting improved. He was no Brando, but he had developed into a clean-cut, pleasing personality.

And, for the first time, even the mums and dads had to admit the boy could sing. Records like *It's Now Or Never* and *Are You Lonesome Tonight?* won him many new fans.

BUT THEN PRESLEY GOT CARELESS. INSTEAD OF FOLLOWING

his crown in 65?

UP G.I. BLUES, *HIS FIRST FILM ON LEAVING THE ARMY, WITH GOOD PICTURES, HE APPEARED IN A STRING OF PRODUCTIONS THAT WERE GENERALLY CONSIDERED MEDIOCRE.*

Blue Hawaii, *Kid Galahad* and *Girls! Girls! Girls!* lacked imagination and style. They were similar in so many ways that one wondered if it was the same film with a different title.

It has also been said that in recent years, Presley has made too many pictures. Any star will tell you it is sensible to limit your films to one, at the most two, a year. If you make more you lose your impact on the public.

So what should Presley do to become the name he used to be?

FOR A START HE SHOULD MAKE FEWER FILMS AND MORE PERSONAL APPEARANCES. IN THIS COUNTRY ALONE HE HAS LOST COUNTLESS FANS BECAUSE HE HAS REFUSED TO APPEAR HERE. THE EXCUSE HAS ALWAYS BEEN THAT HE'S TOO BUSY. IT'S A POOR ONE; OTHER STARS OF EQUAL IMPORTANCE HAVE FOUND THE TIME TO MAKE THE TRIP AND THEY HAVE BEEN WELL REWARDED FOR THEIR EFFORTS.

A world tour right now would do Presley more good than a dozen pictures. It could help him to make a fresh impact on the fans. We know it is the Beatles and the Rolling Stones who are the rage today—but that should not worry a star of Presley's experience. In a lush, loud stage show he could still knock the fans sideways.

And what about Presley's films? More time should be spent on the stories and the scripts. Elvis can afford the best writers; he should make sure he gets them. And why does the film have to be a musical? Why not give him a chance to try something new, such as a comedy thriller?

One question that many people have asked is: *Does Presley care?* Or, to put it another way: *Is he really concerned about his dive from popularity?*

Col. Parker must take some of the blame for this feeling that has crept in. So often just recently he has given the impression this might be so. He has suggested that all his star needs for a film is "a couple of songs and half a dozen pretty girls." It seems the story does not matter.

In fact, Presley cares a lot. When you have been a top personality you don't like to take second place to anyone.

"*Of course I've been worried about my career*," Presley says. "*I always worry about it. But most show people go through difficult times.*"

He's right. There isn't a star in the world who hasn't had a rough passage at some time or another.

Some survive and become even bigger names than they were before; others fade quietly away.

However, it is amazing how many stars, who, having a lean time, fail to get to grips with the problems that are keeping them down. No matter how big those problems are it is a safe bet that if the person concerned has talent there is a way of putting things right.

Is Presley getting to grips with his problems? Up to now it doesn't seem that he is. But he has three films on the way; *Roustabout*, in which he stars with Barbara Stanwyck and Joan Freeman, *Girl Happy* and *Tickle Me*.

Whether they can help put him back at the top is anyone's guess.

Let's hope they can. Elvis Presley could have a lot to offer in the future—given the right material.

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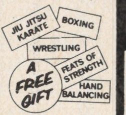

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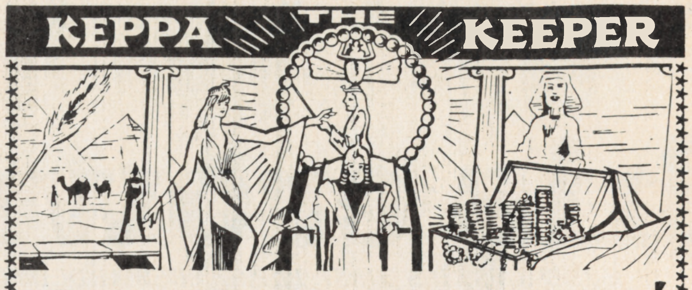

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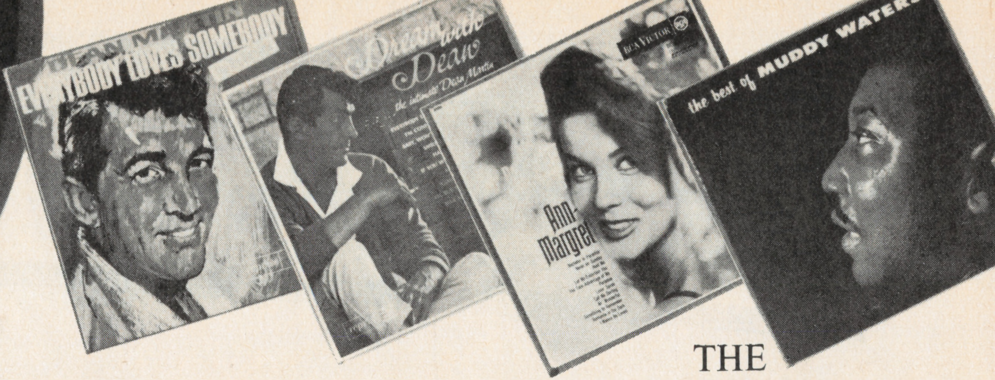


Dean Martin in great form

THE LATEST ALBUMS

Two Dean Martin albums this month. The first, **Everybody Loves Somebody** (Reprise), includes the hit version of the song from which the LP takes its title. On the second album, **Dream With Dean**, there's a far slower version. **Everybody Loves Somebody** includes some good oldies most of us have forgotten; songs like *My Heart Cries For You*, *Corrina Corrina* and *From Lover To Loser*. As usual Dean is in a relaxed mood and, like all great album artistes, he is in complete command of each song. A couple of the numbers on the LP are forgettable but, those apart, it makes good listening.

The second album, **Dream With Dean** (Reprise), has some magic Martin moments and is far better. Sounding as if he is not far away from a yawn, Dean glides easily through each number in a manner that is so relaxed it's almost ridiculous. Only a great artiste could get away with such a sleepy style. His version of *I'm Confessin'* and *I Don't Know Why* are the best I've ever heard. I also liked particularly *Fools Rush In*, *Blue Moon*, *Baby Won't You Please Come Home* and *Hands Across The Table*.

The Honeycombs (Pye Popular), the first LP by this young group, is fair rather than fantastic. The Honeycombs have a lively, appealing way of putting across a song but I question whether, at the moment, they are an ideal album group. Although they show great promise they have a few rough edges which need to be knocked off. Their style will improve and it might have been better for them to wait until they had a little more experience behind them. However, there are some excellent numbers on the album. My favourites: *Once You Know*, *I Want To Be Free*, *Leslie Ann*, and their hit, *Have I The Right?*

The Best Of Muddy Waters (Pye International) includes an absorbing brace of goodies from this great singer of country blues. Most of the tracks are Muddy's most successful recordings; all are original, mystic and rich in their reference to voodoo charms. *Hoochie Coochie Man*, *I Just Want To Make Love To You*, *Long Distance Call* and *I Can't Be Satisfied* are my favourites, but it's difficult to choose any one number from the album—they are all winners. As Big Bill Broonzy, the dean of country blues singers, says: "Muddy is real. He doesn't play chords, he doesn't follow what's written in the book. He plays notes, all blue notes, making what he's thinking."

Nino And April Sing The Great Songs (Atlantic) is stylishly produced. The two deliver each song in a way that is uniquely their own. They have a flair for the unusual that stamps them as singers of note. Every number on the album is, indeed, a great one. *Tea For Two*, *Stardust*, *My Blue Heaven*, *I Can't Give You Anything But Love* and *Begin The Beguine* are included. Nino Tempo's talents seem endless. Apart from arranging all twelve songs and singing, Nino also plays tenor sax, harmonica and guitar. An exciting LP that will certainly become a firm favourite with me.

She Loves Me (London) by Jack Jones proves once more that here is a man who can become a star in the recording world. Apart from beautifully controlled singing, it shows that the Jones boy is shrewd in his choice of material and has an ability to handle both standard and off-beat numbers with equal aplomb. Many of the songs on the LP are from shows: *Real Live Girl* (*Little Me*); *Our Language Of Love* (*Irma La Douce*); *I Believe In You* (*How To Succeed*); and *Wouldn't It Be Loverly* (*My Fair Lady*). A fine album this—but why the girl on the cover? A good portrait of Jack would have been more appropriate and far more likely to catch the eye.

I had heard that Julie Felix was like no other singer of folk music, and her album, titled simply **Julie Felix** (Decca), proves the point. Miss Felix is a romantic whose singing is charged with emotion. It is predicted that folk singing is going to be the big thing in the coming year; if it is, I have a feeling she is going to make quite a name for herself. "I used to sing for wine or the occasional meal," Miss Felix says. "But when my funds ran out I sang for a living. I love all types of music but folk songs speak to me most personally." Listen to her singing *Masters Of War*, *Tarry Town*, *Tell Old Bill*, *Sally Don't Grieve* and *The Riddle Song* and you'll see Miss Felix has a lot to offer as a recording artiste.

Bachelors' Paradise (RCA Victor) features the singer who, at the moment, is my favourite . . . the dynamic Ann-Margret. Oh, yes, this girl is sensational! Along with Barbra Streisand I rate her the most exciting singing star to emerge in years. Ann is in splendid form on her new album. The songs are well chosen and the orchestrations are excellent. Ann's version of *Mr. Wonderful* is as good as Peggy Lee's and even that well-known song, *Never On Sunday*, sounds as fresh as tomorrow's news. Other favourites: *Romance In The Dark*, *Call Me Darling*, *I Wanna Be Loved*, and *You Took Advantage Of Me*.

Beethoven: Piano Sonatas (Pye Golden Guinea Collector Series) by Iso Elinson, a pianist of firm discipline and perceptive sensitivity, is a wonderful album for lovers of classical music. On the LP, Elinson, whom I must confess is new to me, tackles No. 30 in E Major, Op. 109, and No. 31 in A Flat Major, Op. 110. The two sonatas appeared in 1821 and are similar in many respects; both include free rhapsodic sections and fugues. It is said that Beethoven wrote them 'at one sitting'.

Palladium Revisited (Decca) presents Ted Heath at his swinging best. Every track holds a memory for me. The fantastic drumming of Ronnie Verrell in *Hawaiian War Chant*, the crazy bass playing of Johnny Hawkesworth in *Holiday For Strings* and Duncan Campbell's vocal acrobatics in *Peanut Vendor* reminded me of the good old days of big band music.

The excited audience and the joking in the band itself, gives this album a great feeling of fun, but the technical skill, which made the Ted Heath band famous, is still obvious. With records like this, I'm not surprised that the big band sound is on the way in again.

NINO AND APRIL SING THE GREAT SONGS
SHE LOVES ME JACK JONES
THE HONEYCOMBS
GOLDEN GUINEA COLLECTOR SERIES
BEETHOVEN
ISO ELINSON
JULIE FELIX
DECCA
PALLADIUM REVISITED
TED HEATH AND HIS MUSIC

CENSORSHIP

—why it is necessary

'We get some pictures that cash in on the X certificate'

Q: *Do you think in this adult world, with changing tastes and less stringent moral codes, there's a need for censorship at all?*

A: Yes, I do. In principle I don't believe in censorship in a free society. I would rather be without it. But, on the other hand, you've only to work with us on the Board for a month to realise censorship is justified. First, and most important, there is the question of the protection of children; even the strongest critics of censorship agree there's real justification in censoring what young people see on the screen.

As far as the adult is concerned, I think it is a benefit to him, too. It's also a benefit to the film-maker. If the producer is dealing with a controversial subject he has the full protection of our Board if we see it and give it a certificate. If we don't he takes the risk himself— if there is any public criticism he's responsible. When we pass a film and give it a certificate, we take the responsibility for him.

Q: *It must be important that the Board is up-to-date in its outlook. Is it not a good idea to let young people have their say in what they see on the screen?*

A: Yes, of course. We keep abreast of public attitudes and opinions. I read an enormous amount of press cuttings and meet large numbers of people, young and old. I have been out to see groups of young students to get their views. It all helps me in my work.

Q: *There have been occasions when you have refused to give a film a certificate. A case in point was the Marlon Brando picture,* The Wild Ones. *If the same type of picture came along again would you still refuse a certificate? In fact, do you ever change your mind?*

A: Yes, we do. Naturally, decisions are sometimes reversed; but it doesn't happen very often. In the case of *The Wild Ones*, when we viewed it some years ago there was a great deal of fuss about what was then called Teddy Boy violence. However, our main concern with this picture was not so much the violence in the film as the fact that it showed gangs of young hoodlums with a leader who was the type many young people would like to imitate. In a way (as played by Marlon Brando) he was made to look somewhat glamorous. His gang, by weight of numbers, scared adult authority into ineffectiveness.

This can happen and *has* happened in this country. We thought it undesirable for the film to have a wide distribution; if it had, it would have been seen by gangs of this kind.

It might have encouraged them in spreading this kind of menace. However, we don't usually reject films; I would say eight to ten a year at the most.

Q: *How impartial can the censor be? You must, for instance, have your own ideas. When it comes to a hairline case can you put these aside when deciding whether a a film should have an A, U or X certificate?*

A: This is one of the great difficulties of censorship. All censorship must be based on individual impressions and individual opinions. It is also influenced by whether you personally like a film or not. It's difficult to be completely objective.

Fortunately, we have several viewers and they all have different opinions. The opinions may only be different by a shade, but it helps us to view a film in much the same way as a section of the public might.

Q: *What happens in a borderline case . . . a case where, for instance, you are undecided whether the film is fit for children?*

A: The borderline cases are normally between categories. . . between the *U*, the *A* and the *X* certificates. The factors may be varied; it may well be that we'll decide a film is an *X* certificate theme done in an *A* certificate way. So what do we give it?

In cases like this it depends to what extent the theme will be obvious to children and young people. We have to decide if it is a theme that might be considered harmful for them to see. If we consider that it is, then it goes into the *X* category straight away—but there are certain things that affect this . . . For instance, we had a film concerning a young couple. The girl in the story became pregnant and they tried very hard to get an abortion, without success. Eventually they married and, we hope, all ended happily.

The point was this: the film was really an *X* certificate theme done in an *A* certificate way. However, we gave it an *X*—and were severely criticised. I had a press man on the phone afterwards questioning the decision, so I put the question back to him: did he consider abortion a suitable subject for children's screen entertainment? He had to admit that he didn't.

Q: *We were talking about personal preferences—would you be influenced if one of your favourite stars was in a film?*

A: No. But casting is important and can make a difference. You could have a picture in which one set of actors would be perfectly acceptable; another set of actors might raise problems.

I remember a film which was, in many ways, quite tricky. But Doris Day was the star and as she represents something clean and wholesome, the material in the film presented no trouble. Another actress in the picture might have created a different situation.

Q: *Would you try to thwart a film producer if you knew he was purposely aiming to get an X certificate?*

A: No. The question implies a rather false conception of the *X* certificate. The intention was that the *X* category should give the adult public a chance to see films that were adult in subject and treatment. To begin with, because the *X* didn't exist, productions in this country weren't geared to produce films of this type. For the first few years after the *X* was introduced, some films gave the category a bad reputation. Since then, there have been some magnificent *X* films.

Of course, we get some pictures that cash in on the *X* in terms of horror, sex and violence. This is the price one has to pay for having an *X* certificate.

"The borderline cases are usually between categories."

Hugh Samson talks to the secretary of the British Board of Film Censors

by John Trevelyan

"All censorship must be based on individual impressions and individual opinions. It's difficult to be completely objective."

When a producer comes to me with an *X* subject, naturally I'm concerned as to whether it is the kind of picture we want in the category or whether it is merely an exploitation piece. Films made with integrity, and designed for the *X* certificate from the start, will be encouraged by the Board.

Q: *How many films do you see in an average week?*

A: Two years ago we were seeing about 500 features a year. That number has now dropped to about 450. Including the slack periods, we see about eight to ten features a week

Q: *Would you call yourself a film fan?*

A: Certainly. I wouldn't do the job if I didn't like films.

Q: *When you are away from your office, do you talk about films?*

A: Oh, yes. My wife says I talk about nothing else. But then, I'm interested in the subject and I like to hear what other people have to say.

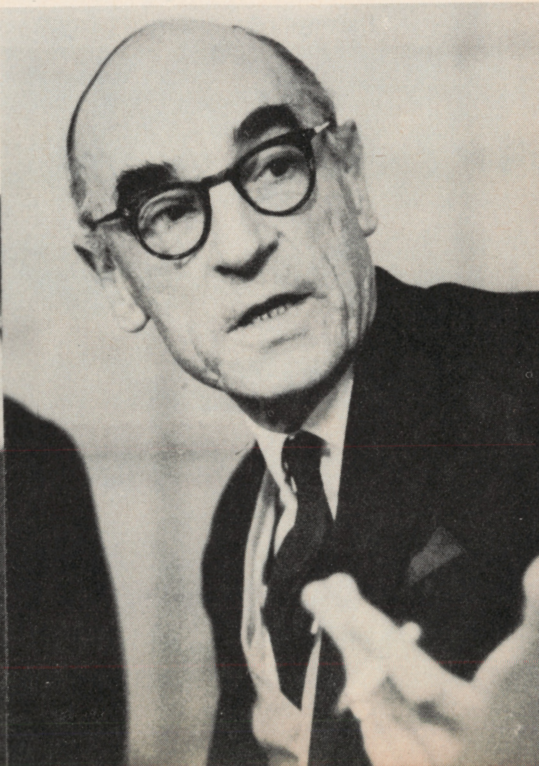
One thing which I do on a voluntary basis is give advice; I like to help people who are making pictures. In the early stages they send their screenplays to the Board. Some of our examiners will read them and give me their opinions, then I will discuss the subject with the producer and director before it goes on the studio floor. But, of course, we never pass judgment on anything that is not on the screen.

Q: *Do you ever go to the pictures just for fun?*

A: Often. I think it is very important to get audience reaction and I go to the local cinemas whenever I can. It's necessary to see films under normal conditions with normal audiences. You sense what they like and what they want. And these things we must know.

"I like to help people who are making pictures."

"We see about 450 films a year—about eight to ten features a week."



Five actresses pass on some sound advice to working girls who might find it a little hard to keep pace in the holiday rush

HOW TO LOOK YOUR BEST AT PARTY TIME

THE party season is almost here and that's the time we all want to look our best. But it's apt to get so hectic around Christmas and New Year that just when you want to look your best, you are beginning to show signs of wear and tear.

Most of us find it hard to keep the pace without it showing—certainly actresses are no exception. But they have learned the art of quick facial pick-ups. They had to; it doesn't matter how hard they've been working, they have to look their best in front of the cameras and even the most artful make-up can't do much if the face is sagging and the skin dull.

Just what are their facial pick-ups? I have been probing . . . .

JULIE ANDREWS has a homely British remedy for her skin: tea—inside and out! When Julie is working on a film there's sure to be a pot of tea brewing somewhere. Apart from the fact that a "cuppa" gives her a lift, she uses the cold tea as a skin tonic.

SHE DABS IT ON HER FACE AND LEAVES IT TO DRY. THEN SHE LIES BACK WITH A PAD OF COTTON WOOL, SOAKED IN COLD TEA, ON EACH EYE-LID.

"It really does wonders for my face," says Julie. "And it's so cheap."

Julie's second tip came from the nanny of her daughter, Emma Kate.

"I don't know why it is" says Julie, "but during the party season, even if you've never had a spot in your life, you're likely to get one—and it's just when you least want it! I eat like mad at Christmas—lots of rich things I can't resist—and that could have something to do with it. Now, however, I have a simple way of dealing with that spot. I noticed my nanny using a lotion that cleared up my baby's rash in no time. It was boric acid powder dissolved in hot water and dabbed on twice a day. It soon heals the odd spot, I find."

French actress **IRINA DEMICK,** who is here for *Those Magnificent Men In Their Flying Machines*, has some typically Parisian advice on how to put your best face forward for a party.

"Have you noticed," she remarks, "that often a girl who is not beautiful, and may even be described as ugly, will turn out the most popular girl at a

"I always relax before a party," says Irina Demick.

Diane Cilento suggests "lemon juice and glycerine."

"I always give my face a complete rest from cosmetics," says Ava Gardner.

party? We French have a name for such a one; we call her **belle-laide**—it means beautiful-ugly, and we mean it as a compliment. She is always *très* attractive. It is because something comes from her. She is full of life and vivacity and people are attracted by this.

"I am shy at parties," continues Irina. "But I find that if I relax for half an hour before I go, I find it a big help. But you have to relax properly; make your mind empty and your body limp. Even if it makes you late, it's worth it.

"ANOTHER THING; I LOVE TO WALK OR RIDE IN THE PARK. THERE IS NOTHING TO BEAT FRESH AIR FOR GIVING YOU SPARKLING EYES AND SKIN. THE GIRL WHO TAKES A BRISK WALK EVERY DAY WILL AVOID THAT TIRED LOOK.

"Two very simple things: to exercise and to relax. But they help you to feel alive and look well."

DIANE CILENTO confesses that with a husband (Sean Connery), a baby and a career, her day is very full.

"My favourite pick-up, when I come home from the studios and want to look my best for my husband and family, is quite simple," she explains. "I steam my face by putting a towel round my head and placing it over a basin of hot water. Then I use a mixture of lemon juice and glycerine on my skin. It bleaches and nourishes at the same time. It also gets rid of the feeling of make-up which I've had on all day under the hot studio lights. Sometimes I feel as if it's sunk in fathoms deep, but the steam gets all of it out.

"When we're going somewhere special," continues Diane, "I use the white of an egg as a face mask. I leave it on just long enough for it to dry, then I rinse off. It tightens up all your face muscles—any tired lines, from working too hard, just vanish. It also brings the blood tingling to the surface. However, don't do this too often, and never use it under the eyes—it's very astringent."

VIVIANE VENTURA, an 18-year-old from South America who will soon be seen opposite Anthony Quinn in *High Wind In Jamaica*, confesses that if she doesn't get enough sleep, she always gets rings under her eyes. If this is a problem you face during the party season, she suggests putting grated raw potato in thin cotton or gauze beneath the eyes for at least half an hour. This always makes the rings disappear.

"MY SPECIAL TRICK BEFORE A PARTY," SHE CONTINUES, "IS TO SPEND A FEW MINUTES UNDER A SUNLAMP. IT GIVES MY FACE AN EXTRA GLOW THAT NO COSMETIC CAN EQUAL. BUT," SHE ADDS, "BE SURE TO USE A LITTLE OIL ON YOUR FACE AND DON'T STAY TOO LONG UNDER THE LAMP."

With sunlamps costing less now than ever before, it sounds good advice.

AVA GARDNER, who has a fabulous complexion, says: "I always give my face a rest from cosmetics; it allows the pores to breathe.

"One thing I've found that is marvellous for the skin is the yolk of an egg mixed with a teaspoonful of almond oil. It's a great pick-up if you are going to lots of parties."

So there you are . . . some sound advice from five actresses who should know what they're talking about.

I'm certainly going to try their tips. If you do, why not drop me a line and let me know how you get on?

"Dab tea on your face," says Julie Andrews.

"A sunlamp will give you an extra glow," says Viviane Ventura.

THE DICK TATHAM COLUMN

"Acting? I hate it!" says Herman

I'D like to tell you about the day Herman exploded. I expect you know Herman; he is the 17-year-old from Manchester who got into orbit not long ago with a number called *I'm Into Something Good.*

Quite a personality, is Herman. He exudes a coltish energy, has a disarming glint in his eye and his grin is as bright as undipped headlights. He also has a mind of his own.

What made Herman explode? Well, as you may know, he started in show-business as an actor, using his real name, Peter Noone. He was Len Fairclough's son in *Coronation Street* and appeared in the *Knight Errant* series.

In fact, he proved himself to be quite an actor, and I thought that as he is now caught up in the disc world, he might (despite the lolly) get the odd twinge of nostalgia for his old career. When I talked to him backstage I suggested it to him.

It was then Herman exploded.

"*Go back to acting*?" he echoed. "*Not me! I HATE it. I don't get on with a lot of the people in the acting world. I'm not in beat music just for the money; I'm in it because I prefer it.*"

One big act

He paused and I thought he was going to tone down what he had said. But he went on emphatically: "*I came to realise two important things in the last few years. One was that most actors behave in a way that just isn't on my wavelength. I found they were acting off the stage as well as on it. You could say their whole life was one big act.*

"*The other important thing I realised was that people in the pop world were exactly opposite. I used to go to the Manchester Hippodrome to watch people like the late Buddy Holly and Cliff Richard; then I started going to the Oasis Club to listen to the Hollies, Wayne Fontana and the Jets, and other groups.*

What hit me was not only the music, but the fact that these were my *kind of people. They were down-to-earth. Their world is now my world. I wouldn't have it any other way.*"

How did Herman make the switch? Eagerly he told me about the night that fate twisted just the right way for him . . .

"*It was about two years ago,*" he began. "*I had been going to a local youth club and there was a group playing called the Heartbeats. This particular night they were short of a singer. Well, I had done a part on TV that called for a bit of singing and the boys in the club knew this. They started yelling for me to step in. It was what I wanted to do, but I was terribly shy. Then I found myself being carried to the mike and that was that—I was in the beat world!*"

My predictions for 1965 :

The present craze for rhythm 'n' blues will have tapered off by Easter . . . Folk singers will get much more of a chance, with Bob Dylan the best bet . . . A bigger sound (made by adding saxes and trumpets to the guitars/drums line-up) will become popular with groups early in the year . . . The Rolling Stones will become even more popular, but won't go ahead of the Beatles . . . Lulu will be the girl star to make the most progress . . . Male singers to watch closely: Britain's Simon Scott and America's Jack Jones . . . By mid-summer the surfing craze will be at its height.

As happens with many groups, the Heartbeats tried all kinds of names. They were, for example, Peter Novak and the Dreadnoughts; the Vacuums; the Thunderbirds; and the Nuts and Bolts. The idea of Herman came when the rest of the group thought he was like a TV cartoon character called Sherman. But they got the name wrong, and Herman was born. Later they became Herman's Hermits. The name stuck; fans in Manchester started embroidering it on their sweaters. However, Herman insists the group's success wasn't anything to do with its name, but advice given to them one night at the Stamford Hall, Altrincham.

"*For me the big thrill was meeting the Hollies there,*" explained Herman. "*They were my idols, but I had never met them. On this night our group was supporting Shane Fenton and the Fentones. The Hollies saw the show and came backstage afterwards.*

"*At that time we were playing nothing but Beatle numbers. Graham Nash of the Hollies said,* 'You need to vary things a bit if you want to hit the top. Develop your own style. Play numbers by all sorts of song writers.' *So we started making changes and that was the beginning of a new phase.*"

Well set career

These days Herman and the Hermits are doing more and more surfing numbers. They vary their stage act with old rock favourites, hit parade songs and such off-beat numbers as *Mrs. Brown You've Got A Lovely Daughter*. Their disc career seems well set; their recording manager is Mickie Most, the independent producer who is responsible for hits recorded by the Animals and the Nashville Teens.

Herman told me he may be moving into a London flat. "*This would bring me near all the action,*" he explained. "*But I would certainly miss my folks. They have been wonderful; they let me make my own decisions, but gave advice and encouragement when they thought it was necessary.*

"*They often come to my shows. So does my 18-year-old sister, Denise. My other sister, Suzanne, doesn't come, though; she's only nine months. But the fans seem to start so young these days, we may not have to wait long for her support!*"

FOOTNOTE

TRINI LOPEZ *doesn't have to rely on publicity men to write the sleeve notes for his LPs. On his latest album they're written by* **BRIGITTE BARDOT**! "*She phoned me to tell me what she'd written,*" *said Trini.* "*She agreed to write the notes because she learned how to dance the Surf with my records.*"

The page that spotlights the stars of pop

HERMAN AND THE HERMITS

UNFORGETTABLE

—this picture that made Judy a star

The film that helped make Judy Garland a star, that enchanting fairy tale, *The Wizard Of Oz*, is released once again. If you missed it in the past, don't waste this opportunity.

The story of Dorothy, the farm girl who is blown away by a cyclone to a fantastic adventure in the land of Oz, has thrilled audiences for years. It is a film that never dates or loses its charm. To hear the young Judy sing "Over The Rainbow" for the first time is quite something.

Starring with her in the film are Ray Bolger, as the Scarecrow, Jack Haley, as the Tin Woodman, and Bert Lahr, as the Cowardly Lion.

Also showing is *Tom Thumb*, a fairy tale filmed more recently. This stars Russ Tamblyn (right), Peter Sellers, Terry-Thomas and June Thorburn.

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This edition of Showtime makes the magazine one year old. If you would like to read Showtime for the next year, on page 62 we make a special subscription offer. It is your chance to get the magazine for 12 months at the remarkably low price of 10s. All you have to do to take advantage of this offer is fill in the coupon and post it off—we'll do the rest. The special offer is only open to readers this month—so send off your order now!

SHOWTIME

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MARY POPPINS and ME

–by Julie Andrews

How would I feel, acting without an audience for the first time? Would I be self-conscious? How big would my nose look on the wide screen? These were just a few of the questions I asked myself during those first days of shooting on my first film, *Mary Poppins*.

My nose worried me particularly. I had been thinking of having it fixed (it tilts up!) but my husband objected.

"Leave it alone," he said. "It's a good nose. You can see it against the scenery!"

As he had a lot to do with the scenery and costumes for the film, I took his word for it.

I had done some television before, but most of my work has been on the stage and almost everything I went through on the film was entirely new to me. This was particularly true of all the trick photography. You see Mary is rather a magical person; she walks ON air, and slides UP bannisters.

Floating up to the ceiling is nothing to her. In fact, almost everyone in the film floats at one time or another—but they have to be laughing to do it. Work that one out!

Mary Poppins is an enchanting character. She is a whimsical governess who arrives suddenly at the home of the Banks family. She has a gift for the supernatural—but she denies it if anyone suggests she has strange powers.

So, as Mary, I get to do all kinds of wonderful things. I fly; I dance round chimney pots; then, with my co-star Dick Van Dyke and the two children, I have an amazing dance routine in an animated chalk-drawn countryside.

It is a most satisfactory film debut for me as I was brought up on the Mary Poppins books; there have been four since the first was written by P. L. Travers in 1934. When I was a kid my friends even suggested I should play Mary some day, but I never thought I would. Certainly Walt Disney didn't consider me for the role when he first planned the film.

He discovered the book when, one

Continued overleaf

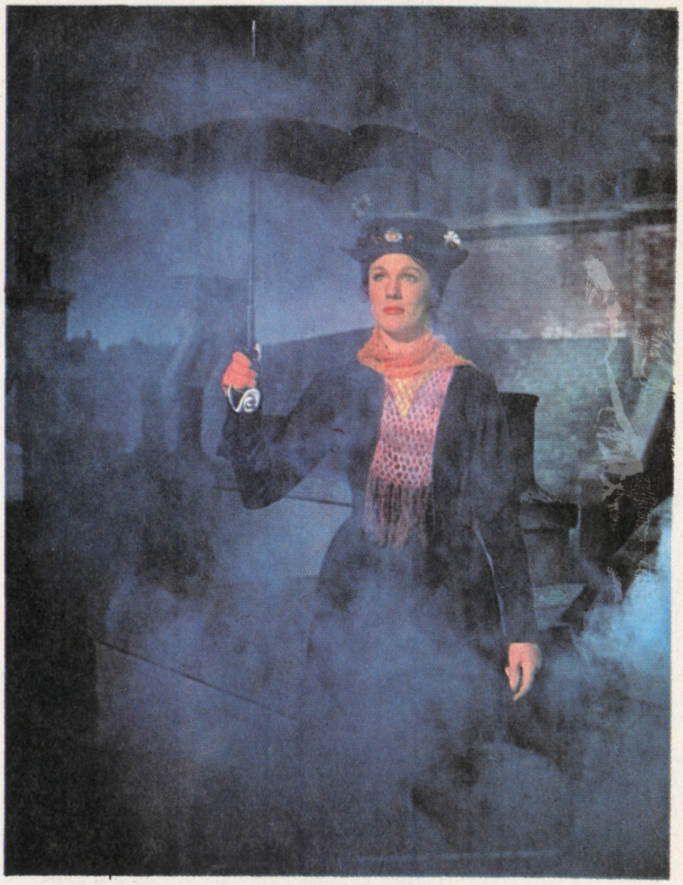
As you see, Mary can even walk on air!

One of the fabulous dance sequences.

The star of Walt Disney's fabulous musical comedy writes for SHOWTIME.

Julie with Dick Van Dyke who plays Bert, the happy-go-lucky jack-of-all-trades.

Bert is the only one who knows Mary's secret—and that is the only bond between them.



Although she has mystical powers, Mary Poppins firmly denies it when people question her.

MARY POPPINS cont'd

day, he heard his daughter laughing. She was reading about Mary Poppins so Walt decided to read the book, too. He loved it and decided to film it. But that was way back in 1945 when I was only nine!

Fortunately for me, he had to wait all this time before his dream-film could come true. Why? Because the author, Mrs. Pamela Travers, was disenchanted with the idea of her books being filmed. She had seen the way Hollywood had dealt with other books!

However, Walt Disney had strong convictions, too. He persisted and had a rough outline of his idea written for her. Mrs. Travers was delighted with it. She was particularly pleased that he had not insisted on Mary having a romance with Bert, the happy-go-lucky jack-of-all-trades.

Bert is played by Dick Van Dyke. He is the only person who knows that Mary can perform miracles, and that is the only bond between them.

MY AGE EXACTLY

Later Disney confided that he had another problem; trying to pin down Mary's real age. In fact he has back-dated the story to 1910, so that Mary appears younger than 40, which seems to be the age most readers consider she is, or should be.

When he was planning the film, poor Walt admitted he was a trifle hesitant in telling Mrs. Travers he had signed me for the role. Finally he asked her point-blank: *How old is Mary?* The answer was 27—which was my age exactly!

I must confess I was very nervous when it came to filming *Mary Poppins*.

On my first trip to America (with *The Boy Friend* in 1954) I was terribly homesick. But I wasn't in Hollywood. Apart from Dick Van Dyke and veteran stars, Ed Wynn and Jane Darwell, the cast were all English. Even the director, Robert Stevenson, was born in London!

David Tomlinson and Glynis Johns play Mr. and Mrs. Banks, my employers; too preoccupied with business and other interests to bother with their children. These two charmers are Karen Dotrice and Matthew Garber, discovered by Disney for *The Three Lives Of Thomasina*.

Best of all my husband, Tony Walton, was there. He designed the costumes and was design consultant on the production. It was the first time we had worked together.

Together we decided how I should play Mary Poppins. She has many loyal fans who have different conceptions of her. I felt as if I were walking a plank.

Julie in Hollywood with her daughter, Emma Kate. They lived in a fabulous English-style house at Touluca Lake.

As Mary is a nanny, Tony had to dress her in conservative clothes, but to show her warm nature, he put in gay linings underneath. And that's how I play her—a prim, proper and straight-laced spinster, who is whacky and fun-loving underneath.

While we were in America we lived in an English-style house we rented at Touluca Lake. It was a great place with air-conditioning, a swimming pool and every luxury. But I felt it was furnished too well, and I feared what my little daughter, Emma Kate, might do to the furniture. So the ever-helpful Disney people had their property department change the interior for us.

Emile Kuri, the designer at the studio, sent over furniture from other Disney films. We had a couch from *The Parent Trap;* curtains from *Pollyanna;* paintings from *Summer Magic;* and a wooden chair from *In Search Of The Castaways*. Hayley Mills would have really felt at home!

Then, alas, Tony's work was completed and he returned home to continue designing and producing work on the West End stage.

We're rarely apart for long, and we correspond every day—with Dictaphone records. We even courted that way when I was on Broadway. It's marvellous; I just put the record from the morning's mail on the record-player—and there he is!

With the difficult rehearsals over, my nerves gradually disappeared.

Film work was more exhausting than I expected, but the worst thing was missing an audience. On stage it is the people out front who give you a push; you've got to do it right for them as there will be no second chance.

There is always a second chance in the film-studio and you get this feeling of doing it in pieces like a jig-saw.

I like the film technique of miming to songs which you have already recorded. This way you can make a pretty face as you sing. In *Mary Poppins* we have some wonderful songs (14 in all) written by Disney's hit team, Richard M. and Robert B. Sherman. One is a lullaby with a difference called *Stay Awake*! There's also a good number called . . . wait for it . . . *Supercalifragilisticexpialidocious.*

I was lucky to start my film career with Walt Disney who is one of the kindest producers in Hollywood. I think we've got a film that is really something special. But no doubt you will want to judge for yourself!

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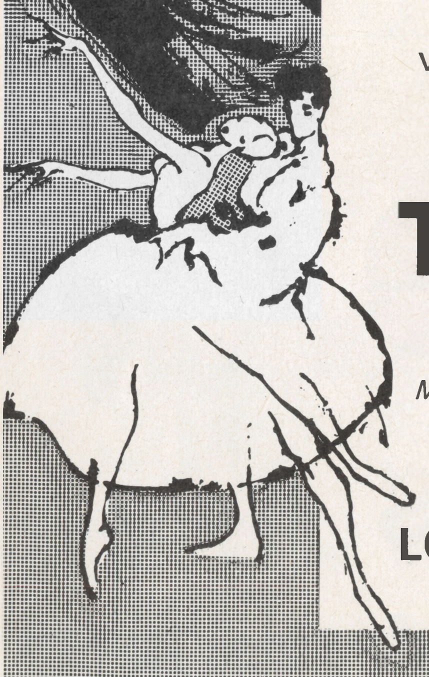

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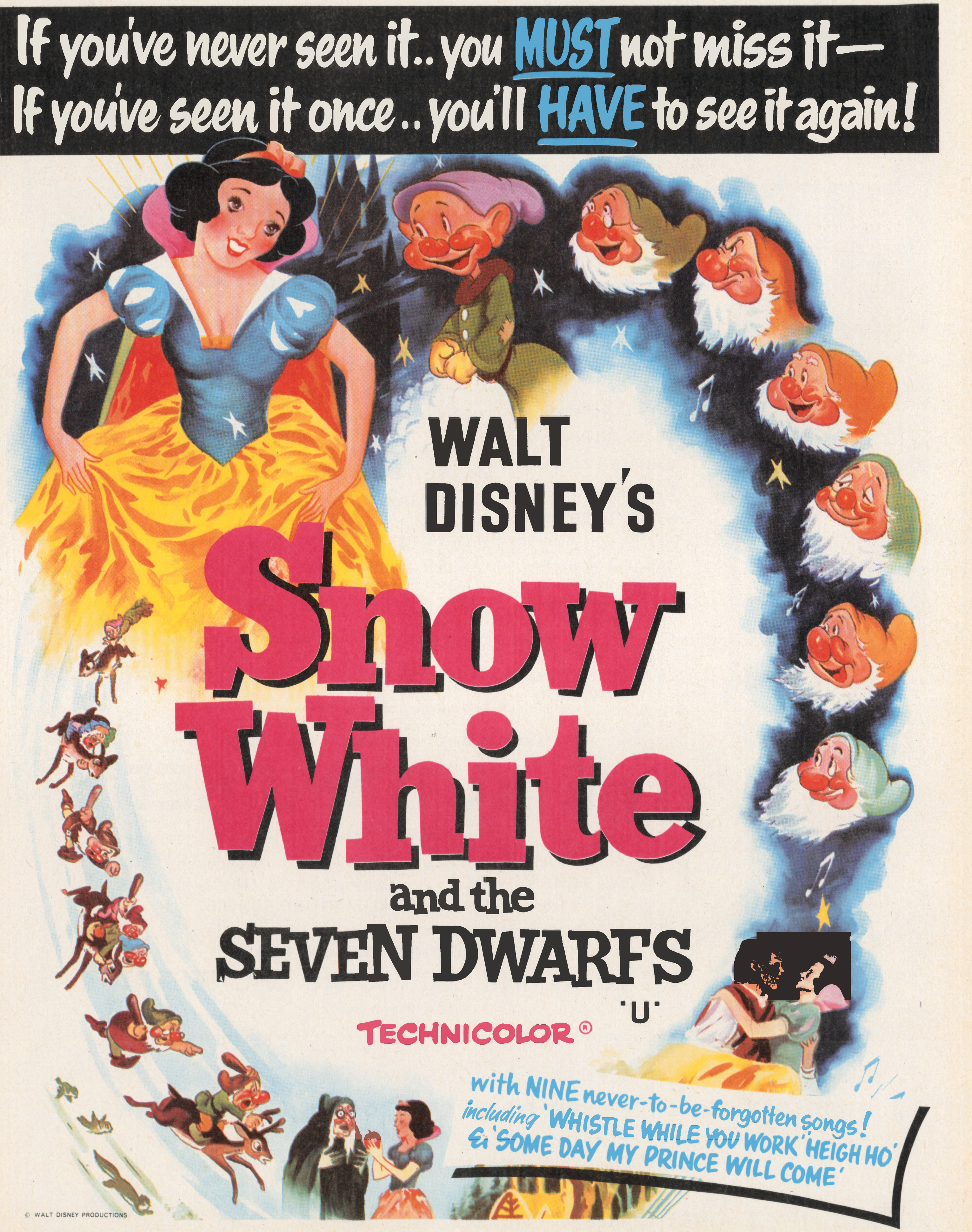

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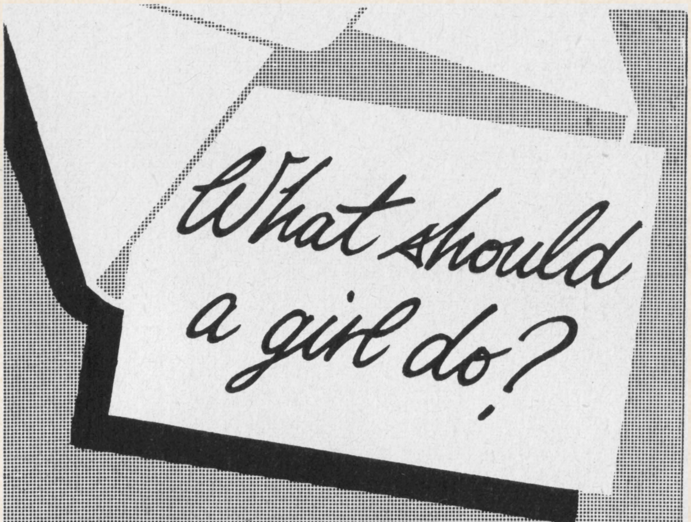
SHOWTIME
PORTRAIT GALLERY

SARAH MILES who stars in

Those Magnificent Men In Their Flying Machines


What should a girl do?

LEAVING HOME

Joy, aged 18, has a reasonably good job and plenty of friends. She isn't at loggerheads with her parents, she's not a rebel. But she'd like to see more of the world, widen her horizon. She asks—'*how can I get overseas, be sure of a job and know that my parents aren't worrying themselves sick over me?*'

Joy could join the Women's Royal Army Corps. Girls in the W.R.A.C. nowadays spend a lot of their time abroad—in Germany, the Mediterranean, the Near East, Singapore, and Hong Kong. They can get useful training in technical and specialist fields and they're well looked-after all the time. If Joy really wants to see how people on the other side of the world live, there's a good job waiting for her in the W.R.A.C.

THE OVER-25 BLUES

When should a girl feel she's been left behind? That's what's worrying Clancy who's just turned 26. She puts it like this . . . '*I'm not worried about marriage, "on-the-shelf" and all that. It's just that I want to meet a wider range of people and do more interesting work. What shoula I do about it?*'

What Clancy wants is a job that really uses her talents and offers her a proper challenge. The W.R.A.C. should suit her admirably. Over 30 jobs to choose from, better promotion prospects, the near certainty of going abroad, the friendliness and companionship. And security laid on.

YOU TOO

Have you ever asked yourself the questions these girls have asked? If so, the W.R.A.C. could be the right answer for you. Find out more about it: write today for further information.

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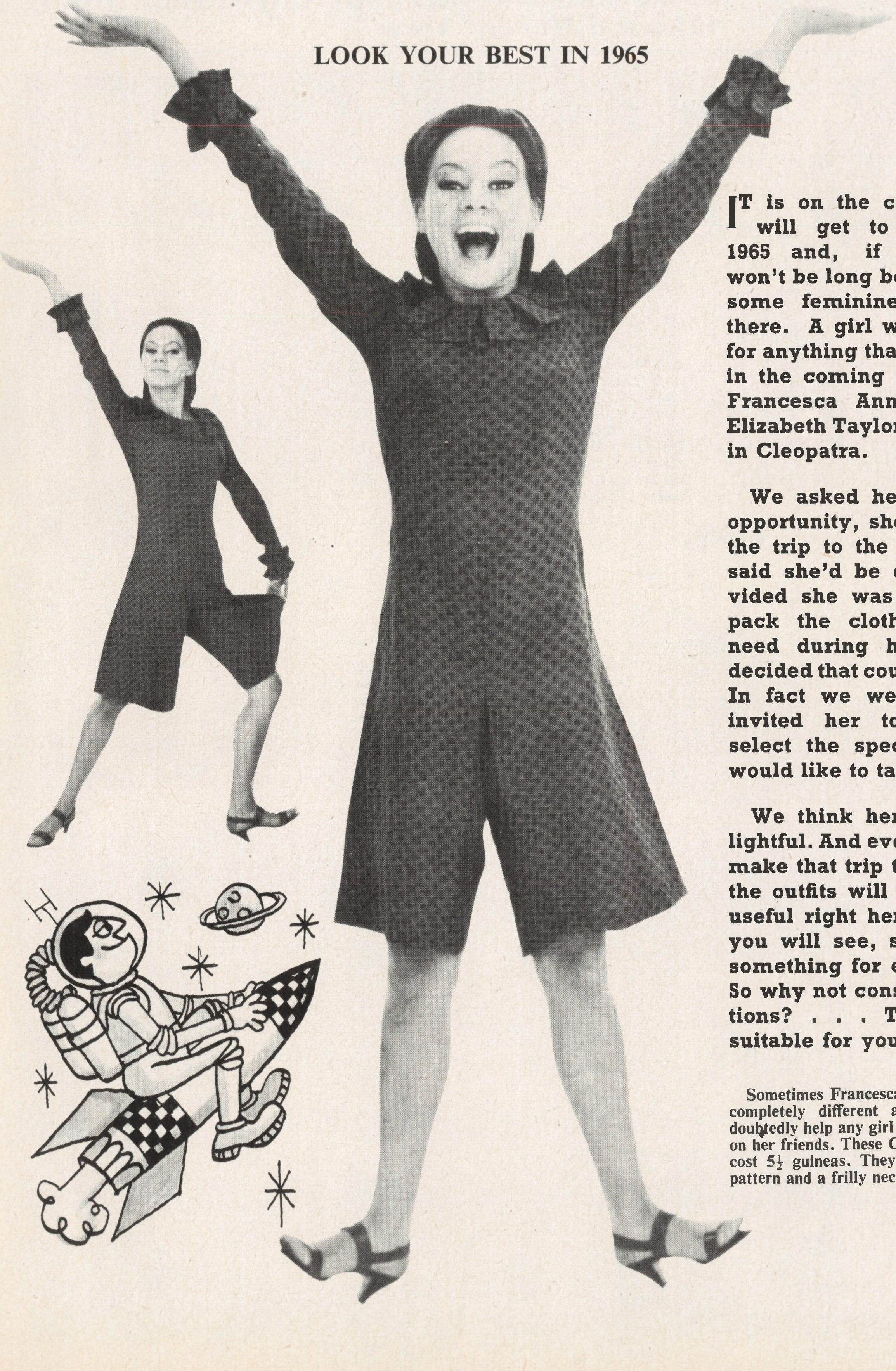
Six ways to start the New Year right

LOOK YOUR BEST IN 1965

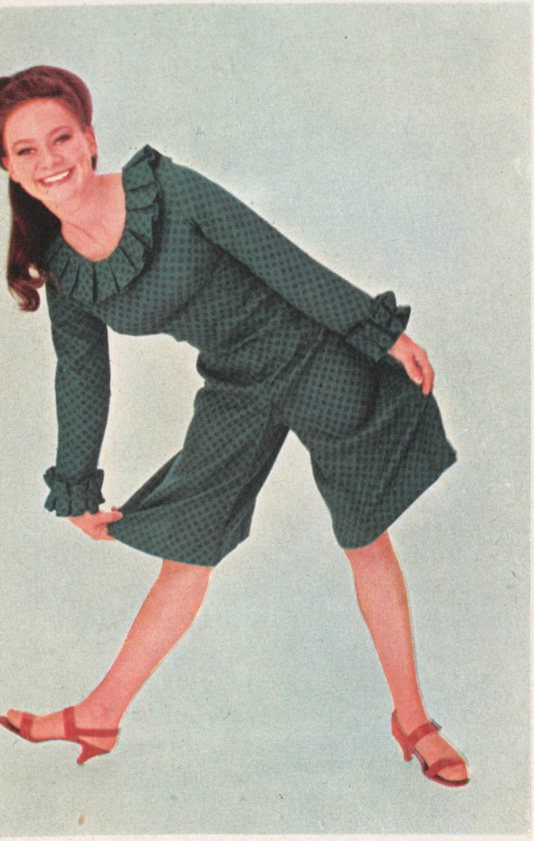


IT is on the cards that man will get to the moon in 1965 and, if he does, it won't be long before he'll want some feminine company up there. A girl who is prepared for anything that might happen in the coming year is actress Francesca Annis, who plays Elizabeth Taylor's handmaiden in Cleopatra.

We asked her if, given the opportunity, she'd like to take the trip to the moon and she said she'd be delighted—provided she was given time to pack the clothes she might need during her visit. We decided that could be arranged. In fact we went further; we invited her to go out and select the special outfits she would like to take with her.

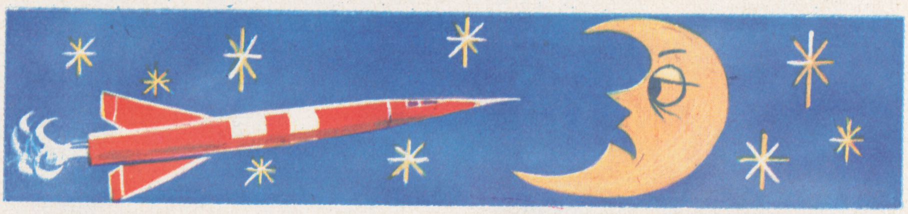
We think her choice is delightful. And even if she doesn't make that trip to the moon, all the outfits will come in pretty useful right here on earth. As you will see, she has chosen something for every occasion. So why not consider her selections? . . . They might be suitable for you.

Sometimes Francesca feels she wants to be completely different and Culottes will undoubtedly help any girl to make a fresh impact on her friends. These Culottes from Schubette cost 5½ guineas. They are green with a red pattern and a frilly neckline.



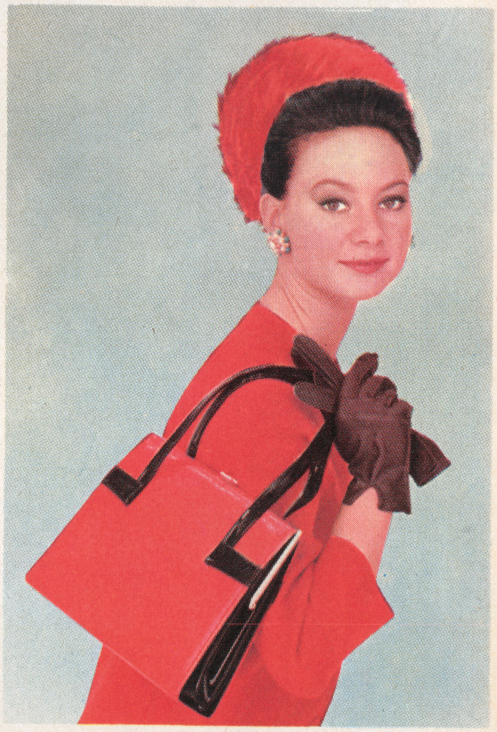
Start the New Year right

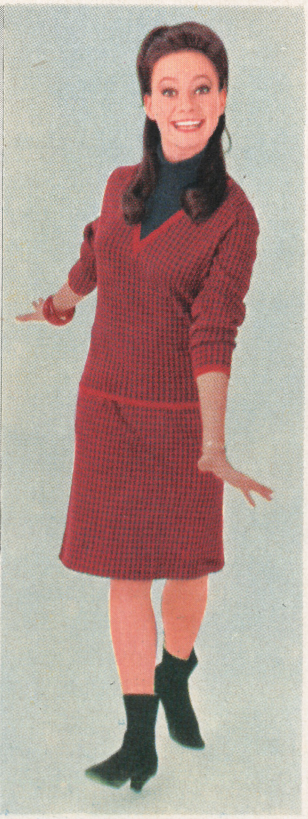
The man in the moon may not think much of the outfits—but your boy-friend might take a different view. . .



You have to admit Culottes are different! Francesca only wears them on special occasions. (For details see previous page.)

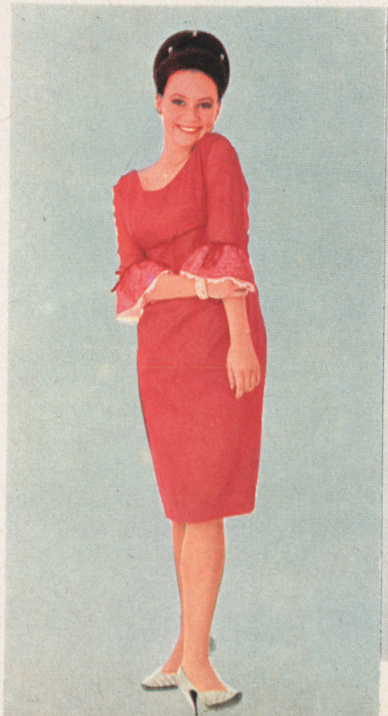
Accessories are very important to the smart girl-about-town. Francesca, on her shopping spree, chose a hat, a handbag and gloves. Their combined price was only £2 1s 9d. The red handbag, in imitation crocodile and black patent leather, costs 19s 11d; the red hat costs 15s 11d; and the beige gloves cost 5s 11d. All are from Littlewoods. The scarlet jersey suit, cut on classic lines, is from Susan Small and costs 11 guineas.

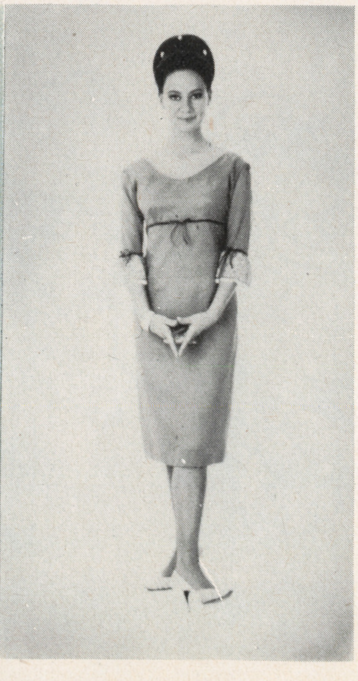




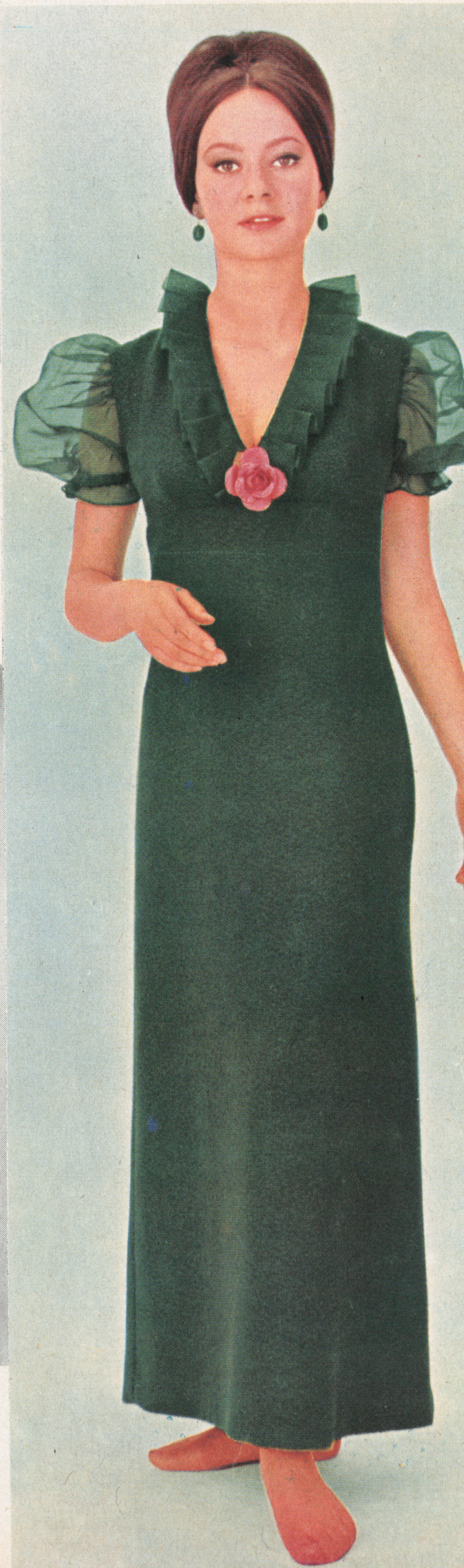
A brisk walk in the country . . . a day out shopping . . . an important business appointment. . . . for these, and many other occasions, Francesca plumped for this red and green checked jersey suit from Susan Small. It has its own built in green polo-neck sweater. It costs £9 12s 6d. List of stockists available from 76, Wells Street, London, W.1.

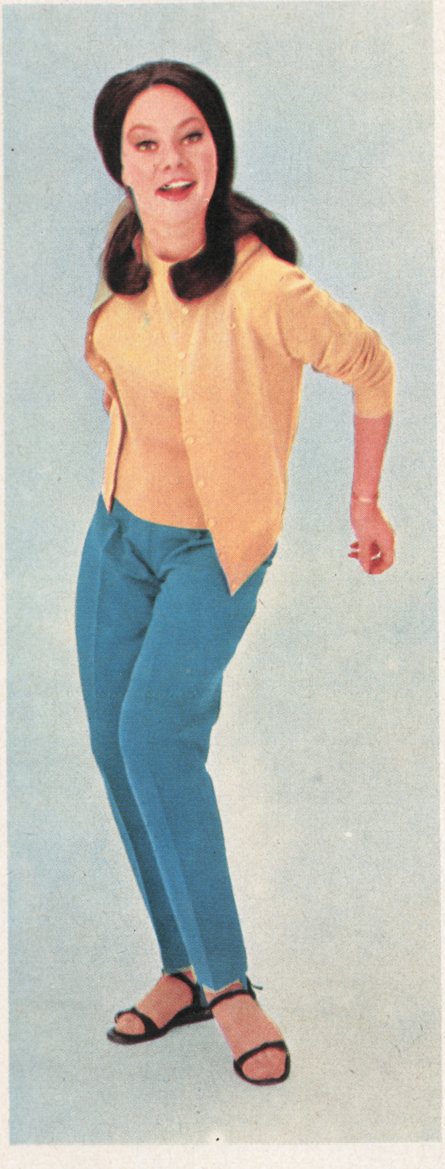
With fashionable parties and special dinner dates in mind, Francesca decided on a bright pink nylon dress, with three-quarter length transparent sleeves and a pink velvet ribbon round the empire line bust. The dress is by Schubette, 42-48, Great Portland Street, London, W.1 and costs 6½ guineas. For list of stockists apply to that address.





For really dressy occasions, such as cocktail parties, dinner-dances or first nights, Francesca chose this full-length, dark green Dollyrocker. It has a deep V-neck, pink rose decorations and transparent puff sleeves. The dress looks Victorian—and anything Victorian is fashionable at the moment. The gown costs £6 19s 6d and is available at most leading stores and boutiques.





For an evening at home with friends, or an informal party, Francesca selected this classical twin-set and stretch trousers. She believes every girl should have something of this sort in her wardrobe because of the dozens of occasions when they come in handy. The advantage of a good twin-set is, no matter how often you wear it, it always washes up like new. The twin-set, in gold, is by Morley and costs about £4 5s. The turquoise trousers are by Gor-Ray and cost £3 17s. Both are available from leading stockists.

“When I was a little girl I had terrible

She is vulnerable to an almost child-like degree . . .

SHE ranges the room, her huge, emerald green eyes sparkling, the wide mouth flashing smiles, her rather tall, slim figure dressed in the simplest, most elegant Paris fashion.

There isn't a man—or a woman, for that matter—who doesn't notice her when she appears on the scene. All eyes are drawn towards her; she is the centre of attention. And she loves it!

Many people have said many things about Melina Mercouri since she burst to stardom in the fantastically successful picture, *Never On Sunday*.

Usually the reports conflict:

“She is difficult to get to know,” say people who have worked with her. “She's changeable and moody.”

“Melina is overpowering and demanding,” is one publicity man's view.

But Tony Perkins, her co-star in *Phaedra*, explains: “Melina is a bundle of complexes, but she's the kindest actress I've worked with and her talent is as rare as any you'll find in films. She's a star now and she'll remain one.”

Peter Ustinov, who stars with Melina in her new picture, *Topkapi*, supports that view. But even he confesses that he is no closer to knowing her well than he was when they first began work on the film.

A genius

Although it is not easy to get close to the real Melina Mercouri, you begin to understand her better when you learn what sort of an actress she is and what her stardom means to her.

For an actress to achieve a certain kind of fame, she must have a man who understands her. This was not true of Elizabeth Taylor, or Sophia Loren, whose magnetism would have mown down all obstacles anyway. But an actress whose power is more special, not always self-developing, must have it perceived and transmitted by a director.

Melina might still be a respected Greek actress and nothing more, had she not encountered Jules Dassin.

“*He is a genius*,” she has said happily in her usual fashion, which has the unhesitating directness of a field gun; “*and I use him*!”

In a sense she does, and he uses her. “*Isn't that what love is—using people?*” she demands. Tennessee Williams, one of Melina's favourite playwrights, wrote that in one of his plays.

Before meeting Dassin she was not exactly lost in obscurity; with her personality, obscurity would be next to impossible for her to achieve.

And then there is her face, her presence. Melina is not a beauty all of the time, only when she thinks she is.

She was originally given to a good deal of fancy detail in her clothes, but now she often looks like a beautifully groomed woman who has not quite finished dressing. On other days, convinced by some imagined slight that she is not tolerable, she will look drawn and faintly, temporarily tragic.

As a beauty she is a true Mediterranean; her voice has a husky but strident authority, and when she emits the sardonic Greek “Oh-po-po-po-po!” her face a study in worldly doubt, there is not only beauty but great power visible; an almost hawklike strength of personality.

“Don't tell *me*!” she is in effect saying in her compellingly pitched voice. “I know all there is to know, darling.”

But there is the other Melina, vulnerable to an almost childlike degree, whom one sharp word can wilt. It is a source of suffering for her as a person, and a source of power for her as an actress.

When *Phaedra*, one of her recent films with Dassin, was given a preview for New York Actors, it was held at midnight. Mercouri arrived with Dassin and Anthony Perkins; she was radiantly at the centre of things, an international personality, a star of stars. Photographers and admirers warmed the circle all around her. And then a rival power arrived in the crowded lobby; a redhead all shiny in white dress and white furs, posing piquantly for some photographers who had strayed from Mercouri.

“*Who is that?*” Melina inquired slowly, with all the reposed power of a lioness gazing thoughtfully at a lamb.

She was told that it was the dancer and actress Juliet Prowse, then much in the news because of her punctured romance with Frank Sinatra. The two were brought together for the photographers; and gradually Miss Prowse was completely eclipsed by Melina's Greek magnetism.

Although we now know that *Never On Sunday* was a smash hit, at the time it looked as if everything was against it. Jules Dassin, who came out of Brooklyn to make a name for himself as a director, first in Hollywood with such

The two faces of

teeth. I had a complex that they were ugly, so I smile all the time"

successes as *Naked City* and then in France with *Rififi* and other films, began in the middle 1950's to make, it seemed, mistake after mistake because of this Greek he insisted on working with, Melina Mercouri. She had gone on from Athens to the Paris stage. She met Dassin there.

"As soon as I see Dassin I know I love him," says Melina.

"Why? Because he is quick, perhaps a little naive, but clever; they are the great American qualities. Most of all he is *willing still to learn*. Europeans quickly become too proud for that. I love him as soon as I see him. It was nine years ago, and not once in nine years does he do anything to change the first impression."

In her power

Dassin made two films with her, *Where The Hot Wind Blows* and *He Who Must Die*. They weren't commercial enough and many people thought they knew why. Mercouri had him in her power and was bending his talent to serve her career; otherwise why did he make these heavy dramas instead of another marvellous suspense movie like *Rififi* which audiences loved, and which made so much money for everybody? Because such a film would not suit Mercouri.

"*Every producer in Europe hate me then*," she recalled.

Pressure was applied. Dassin must turn back to solidly commercial films, without Mercouri. At that point Mercouri and Dassin left for Greece, and the people who count in the film world turned their backs on them.

In Athens, Melina and Jules rented a very large apartment with hardly a stick of furniture in it. In two weeks Dassin drafted a script about a gay prostitute in the port city of Piraeus. They were able to raise enough money to send for a skeleton crew of technicians from Paris: casting was done in the apartment.

"*Imagine me*," Melina has described it. "*I wake up and come out of my bedroom with the hair in the face and find two hundred Greek men staring at me. They are there to ask for parts in the swim scene of* Never On Sunday. *We go to the water front of Piraeus. It is the month of December; the water is freezing cold. We want a hot, sunny Greek picture and it is freezing winter in Greece. The ten great expert swimmers go into the water. All sink. It is not from the cold; they cannot swim. They need the job. We are lucky because one big strong man is there and he pull them out as they sink.*

"*Finally we hire him to save all our great swimmers. At last it is ready, all are floating. And then I run and jump in the water. Freezing! Me, in thin little summer dress! All the swimmers who cannot swim are actors who cannot act.*"

The little picture was put together and entered in the Cannes Film Festival. In the auditorium assembled a sophisticated, jaded, perceptive audience. This low-budget, out-of-the-way black-and-white picture from, of all places, Greece began to unroll, and the audience gradually found itself being carried away with delight.

For her performance in *Never On Sunday* Melina won the Cannes Award for Best Actress: the movie ran for nine months in Paris, a year and a half in New York. *Variety* has estimated that, in proportion to its cost, *Never On Sunday* is financially the most successful film ever made.

Her teeth

They had gambled not only financially but with their reputations and with their relationship. If the picture had failed, Melina would have quietly broken with Jules, convinced that everyone was right, that she was ruining his talent. Instead, this shoestring concoction, pervaded by her and by the Greek spirit of life, broke out into an overwhelming world success.

Everything Melina had wanted she suddenly got in superabundance. All hopes were abruptly fulfilled, everything she had done was vindicated. Her reaction to this experience of a lifetime had something very Greek in it, the deep paradox of character; a certain kind of Greek madness: extroverted, open-spirited Melina crept quietly into bed, sick, and there she stayed, weeping.

As we have seen, Mercouri the international star and personality thoroughly enjoys her glittering role. After completing *Topkapi* with Dassin she had a hundred scripts to choose from.

Through it all she has been saved from becoming swell-headed by her innate vulnerability and her openness as a person, and because she does not take herself all that seriously.

There is her discussion of her teeth. The upper row protrudes a little, there is this and that imperfection.

"When I was a little girl I had terrible teeth. I wear braces and I had a complex that they were ugly, and so of course I smile all the time. My family say to me: '*Melina, don't smile so much. Your teeth are terrible. Keep your mouth shut.*' But I smile and smile.

Letter from America

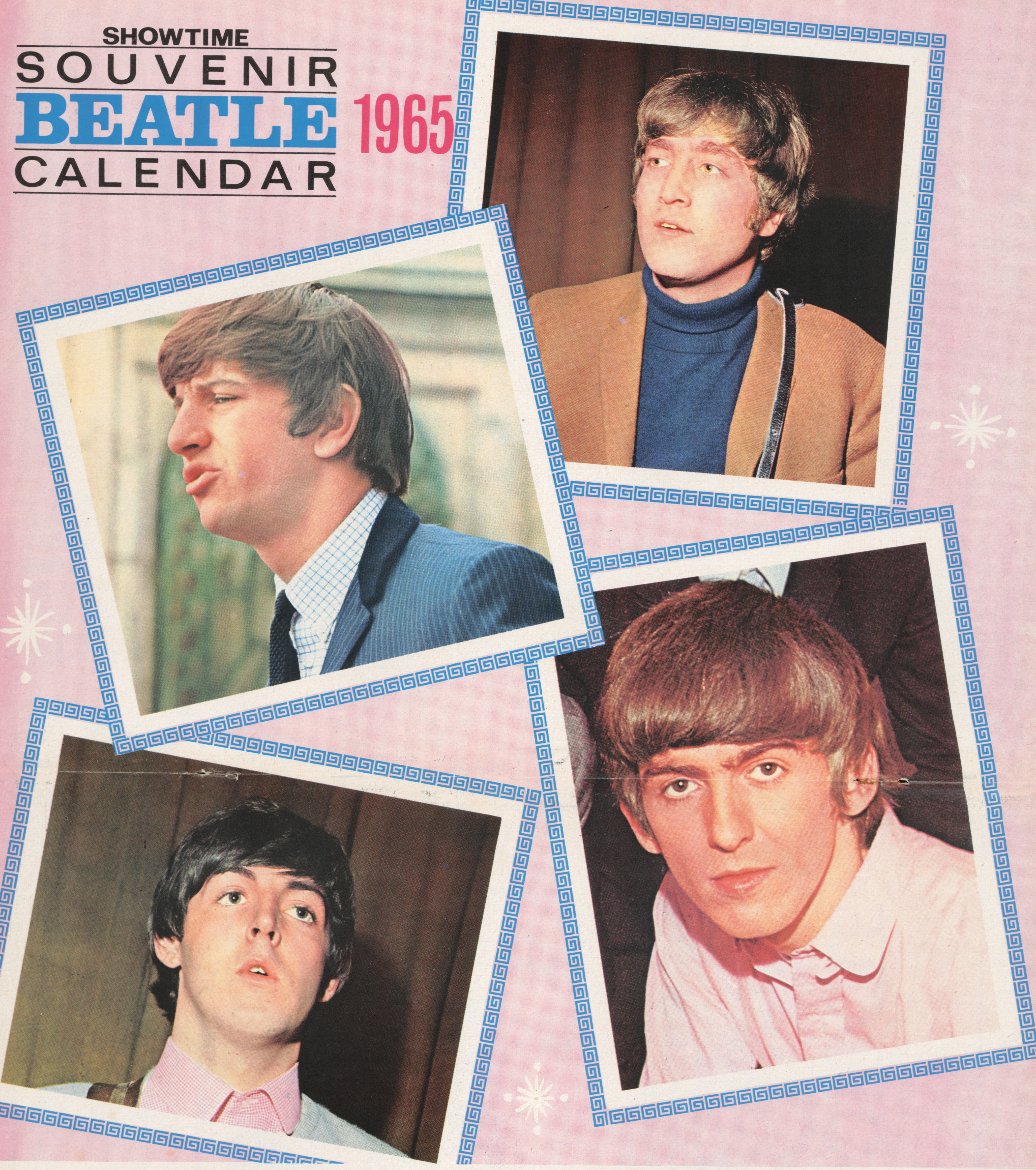
"The years go past and then Julie (Dassin) start to complain. He says to me: '*Melina, I cannot make close-up of you with those teeth. Go to the dentist, get them fixed.*' Julie after all is an American; he love the lovely white perfect teeth of Americans. So I am thinking of going to the dentist, and then one day I receive a letter from America. It is a tooth-paste company and they offer me *eighty-five thousand dollars* to be in a tooth-paste advertisement! I think maybe they have seen my heart through my smile. Anyway, after that, it is Julie who keep his mouth shut."

(Continued on page 62)

Melina with her co-stars in *Topkapi*. Left to right: Gilles Segal, Peter Ustinov, Melina, Max Schell, Jess Hahn and Robert Morley.

Melina Mercouri

SHOWTIME
SOUVENIR BEATLE CALENDAR
1965



1965

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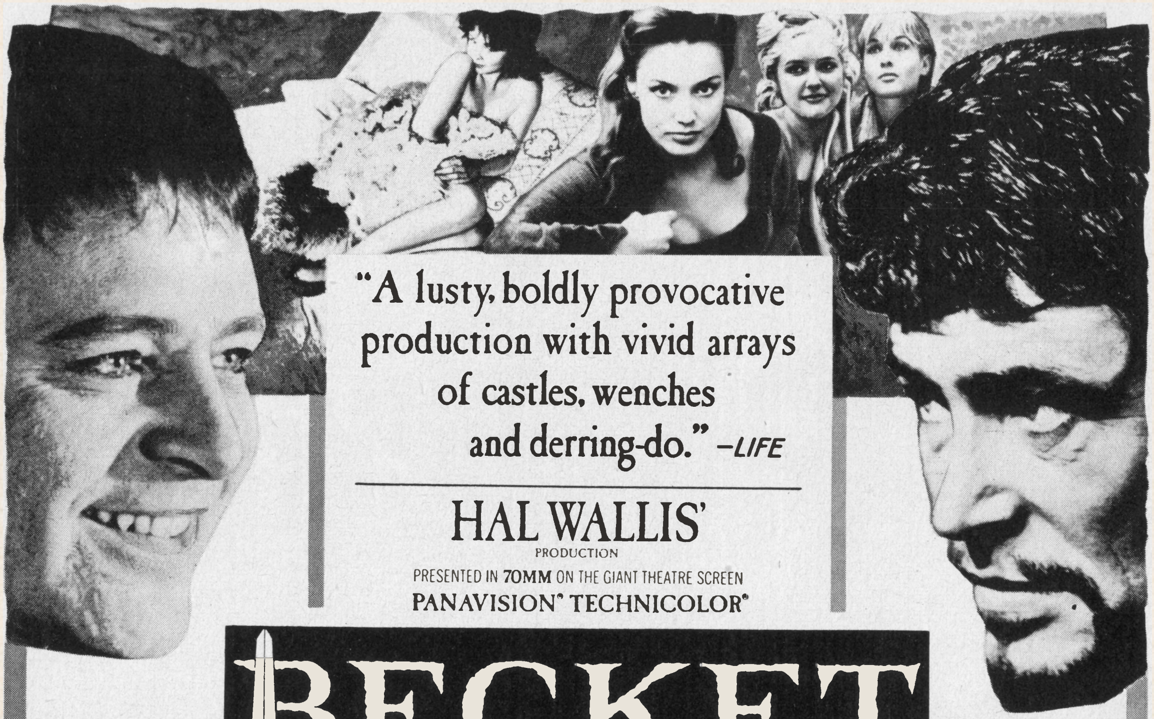
RICHARD
BURTON and O'TOOLE
PETER



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John's big chance

I'm delighted that John Leyton is doing so well in films. He made his name as a pop star, but, now, if he doesn't want to, he needn't sing another note in his life.

Leyton gave a competent performance in *Guns At Batasi*, and he has a golden chance in the new Frank Sinatra film, *Von Ryan's Express*. It isn't often a young British personality, better known for his singing than his acting, gets such an opportunity. Good luck to him!

Rita Pool,
Mansfield Road,
Nottingham.

A film for Harry?

What a pity Harry Secombe doesn't make any pictures these days. I know his first film, *Davy*, was not a success, but surely it's time he tried again?

Mike Woodfall,
Eaton Terrace,
London, S.W.1.

Harry says: "*I'd love to make a film, but it is not that easy finding a suitable part. I've been offered roles but none was quite right for me. I would rather not make a film than take a part that wasn't suitable.*"

Life stories

Producers are always keen to make films about the lives of famous show people, but they never seem to consider personalities from the world of sport. Many great sportsmen have had fantastic lives. They would make wonderful subjects for films. So how about it?

John Peacock,
Colehearn Court,
Old Brompton Road,
London.

Versatile

Surely one of Hollywood's most versatile actors is Richard Widmark. His recent films, *The Longships* and *Flight From Ashiya*, prove that he is not only a fine dramatic actor but also that he has a wonderful sense of comedy. I think he could well go into the Jack Lemmon class.

Susan Richards,
Liphook,
Hants.

Shattering sequence

I've always been fascinated by trains so, for me, Burt Lancaster's *The Train* held a special interest. I enjoyed it immensely, but can you give me any information about the shattering train-crash sequence? It looked too genuine to be faked.

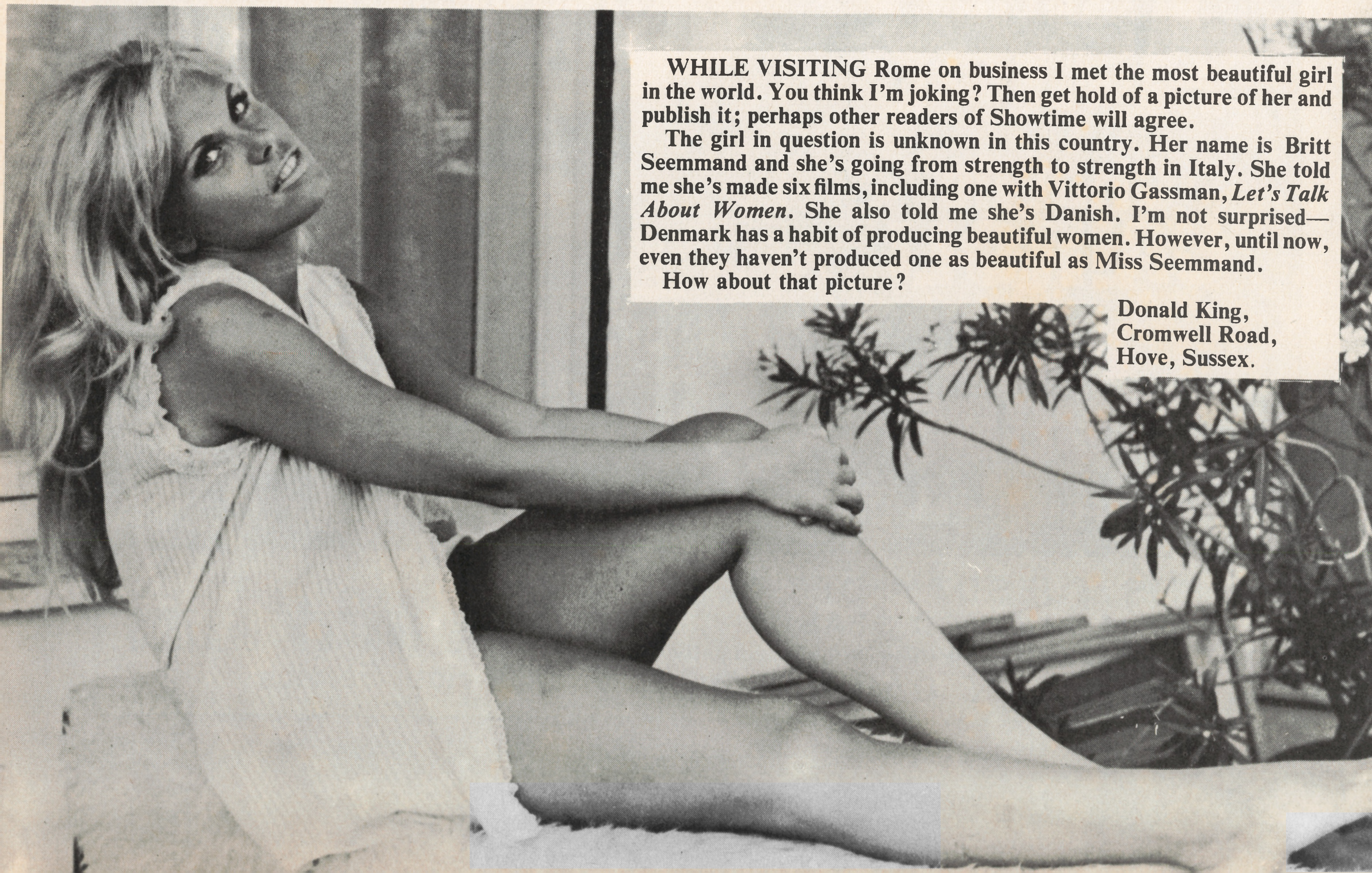
Albert Newton,
Beckenham,
Kent.

It wasn't faked. Director John Frankenheimer and ace Hollywood special-effects man, Lee Kavitz, planned it with great care while on location in France. In fact you nearly didn't see all of the crash. The first engine to be derailed went too fast and crashed across three of the five cameras shooting the scene. Fortunately no one was hurt, and the film you see was dramatically captured by only one small camera. It was remotely controlled and imbedded in the earth right where the trains ploughed off the rails!

A star overnight

Who said stars weren't made overnight these days? What about Albert Finney (*Saturday Night And Sunday Morning*); Peter O'Toole (*Lawrence of Arabia*); George Chakiris (*West Side Story*); Sean Connery (*Dr No*); and Melina Mercouri (*Never On Sunday*)?

Stephen Byers,
Ruislip,
Middlesex.



WHILE VISITING Rome on business I met the most beautiful girl in the world. You think I'm joking? Then get hold of a picture of her and publish it; perhaps other readers of Showtime will agree.

The girl in question is unknown in this country. Her name is Britt Seemmand and she's going from strength to strength in Italy. She told me she's made six films, including one with Vittorio Gassman, *Let's Talk About Women*. She also told me she's Danish. I'm not surprised—Denmark has a habit of producing beautiful women. However, until now, even they haven't produced one as beautiful as Miss Seemmand.

How about that picture?

Donald King,
Cromwell Road,
Hove, Sussex.

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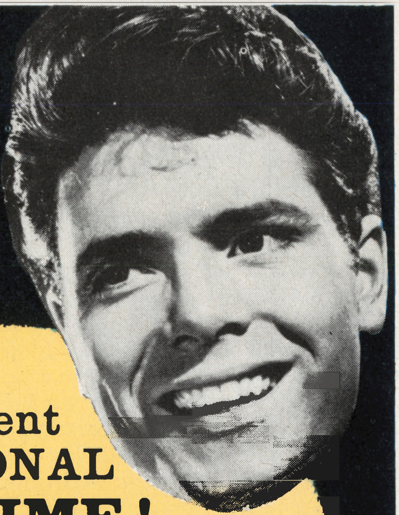

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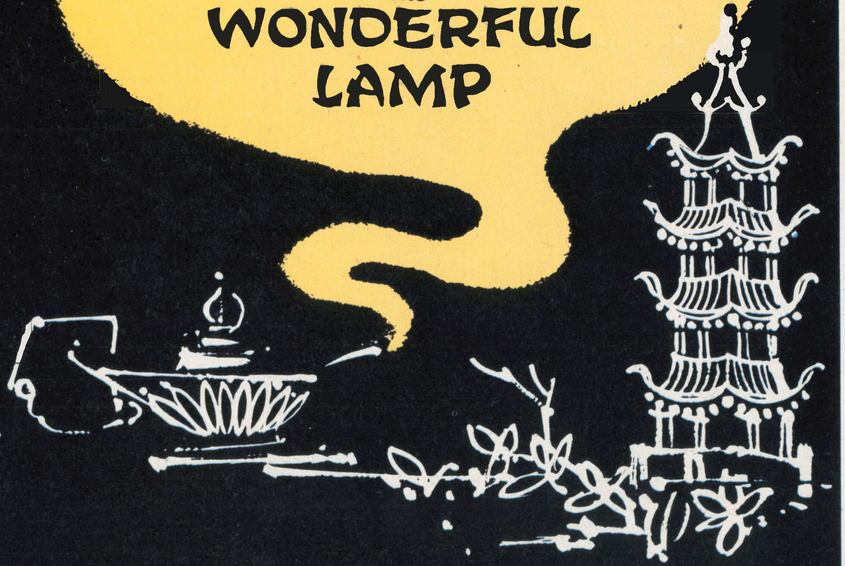

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SHOWTIME'S Film Preview 1965

Showtime's top writer takes a look at the films coming your way. . .

by Tony Crawley

A crazy scene from *John Goldfarb, Please Come Home.* Shirley MacLaine stars.

LET me give you the best news first: Musicals and Westerns are coming back into favour—and I, for one, am delighted!

Musicals have, in recent years, become unpopular with producers because they cost so much and had poor appeal abroad. But *West Side Story* showed the way to succeed: sub-titles or dubbing with top artists of other lands. This worked beautifully on *West Side*, and now musicals are filling the studios once again.

(Continued overleaf)

Tony Crawley looks ahead to the films

FILM PREVIEW cont'd

Thrills out West for Austria's Senta Berger and her hero, *Major Dundee* (played by Charlton Heston).

Laughs galore as James Garner and Angie Dickinson learn *The Art Of Love* in the best place—Paris!

Comedy comes easily to Romy Schneider, as she proves in *Good Neighbour Sam.*

It's easy to predict whom the musical sensation of the year will be: our own Julie Andrews. She gets 1965 off to a swinging start as the magical *Mary Poppins*. What a delicious film debut this is!

She'll go to even greater heights in another Hollywood production, Rodgers and Hammerstein's *The Sound of Music* which was made on location in Austria. Her co-star is that *Roman Empire* discovery, Christopher Plummer, and the film is directed by Robert Wise who was responsible for *West Side Story*. So how can she fail?

It seems a shame that Julie is not the screen's *My Fair Lady*, but as she predicted, Audrey Hepburn makes an excellent Eliza Doolittle, the Cockney flower-girl who is turned into a lady by the suave Rex Harrison, who plays Professor Higgins.

Julie should win the role she originally played when *Camelot* goes before the cameras. Many top stars are chasing the roles, but the composers are holding out for the Broadway trio: Richard Burton as King Arthur, Robert Goulet (a handsome young singer already seen in film comedies) as Lancelot, and Julie as Queen Guinivere.

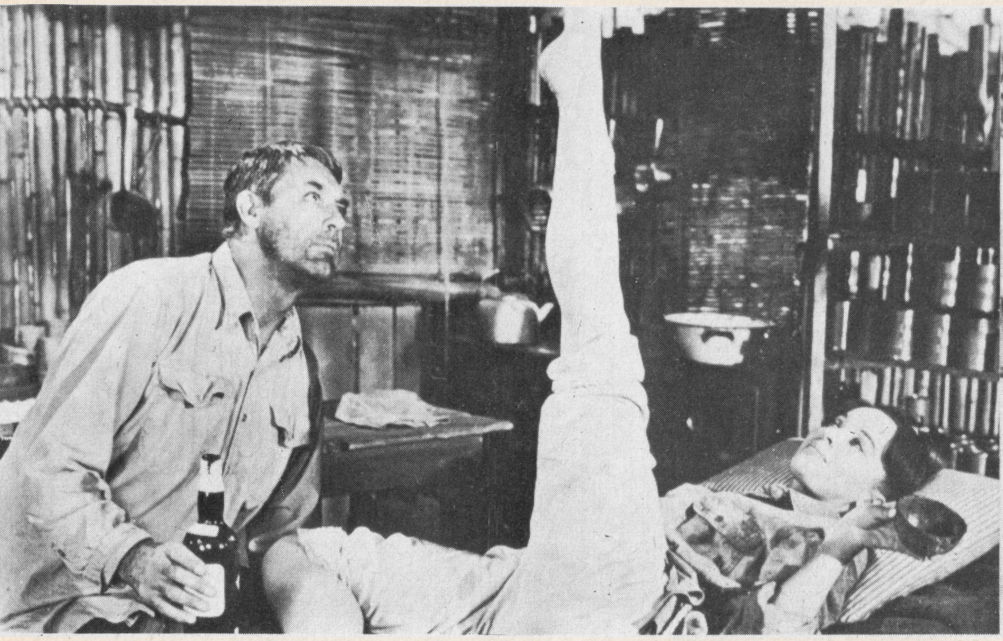
"I preferred being the Queen to Eliza," says Julie "I felt I never really got Eliza under my belt. I had to live up to the traditions of the other actresses who had played her. In *Camelot*, I started from scratch. Anything I did was mine!"

Also due from America is *Hello Dolly*, although it's a toss-up just now whether Carol Channing will repeat her stage role. It might be Mitzi Gaynor or Debbie Reynolds who steps in. There's no such doubt about *Funny Girl;* it will have to be Barbra Streisand. She IS the show!

Britain's one-man answer to all these Broadway musicals is Lionel Bart. He's going to be very busy as Holly-

Songs sound great when sung by Julie Andrews, and that's one reason why *The Sound Of Music* has never sounded sweeter. Here Julie is working marionettes with the Von Trapp children. Christopher Plummer, who made such an impact in *The Fall Of Roman Empire*, is Julie's co-star in the film.

coming your way in the not too distant future . . .



Fun and games for two in the West Indies. That's Cary Grant looking in need of a shave. He plays *Father Goose* to a stranded school teacher and her pupils. Cary and Leslie Caron have never been better.

Excitement for Yul Brynner in *Invitation To A Gunfighter*. This is Yul's second Western; a third is due.

wood will film his shows, *Oliver!*, *Maggie May* and the one he's writing now, *Robin Hood*. Also Lionel, and his production partner, Peter Sellers, plan the screen debut of The Rolling Stones!

Next month, The Beatles start their second picture. Producer Walter Shenson is keeping the same director and cameraman, but this time he's shooting the film in colour.

Says Shenson: "We're striving to make this one an hilarious comedy-thriller. It's written by the man responsible for *Charade*. The plot has the boys protecting Ringo from a mysterious villain. We have an exciting way of introducing the songs. I want six new numbers."

It was three of The Beatles (John, Paul and George) who wrote the music for a lively modern-ballet support film, *Mods and Rockers*, made by Kenneth Hume. After that Hume directed Billy Fury in *I've Gotta Horse*, with Amanda Barrie and The Bachelors.

In 1965 Cliff Richard will be going to America for his Hollywood debut. A change of surroundings is exactly what Cliff needs. He must break away from the usual thing we get from him. Something more original is required.

Joe Brown has French actress Sophie Hardy and Una Stubbs for company when Sid James, playing a taxi driver, drives him around *One Day In London*. John Leyton and Mike Sarne have even more girls around for their funfrolic, *Every Day's A Holiday*.

Obviously many other musicals will be made in 1965. Many will feature the stars who are top of the charts when the shooting lights go on. However there's definite news on the Dave Clark Five and The Animals: they will be seen in a Hollywood production in the coming year. Title? I wish I knew. First it was *The Purple Onion*, then *The Go-Go Set*. Last I heard it was *Get Yourself A College Girl*. Hmm!

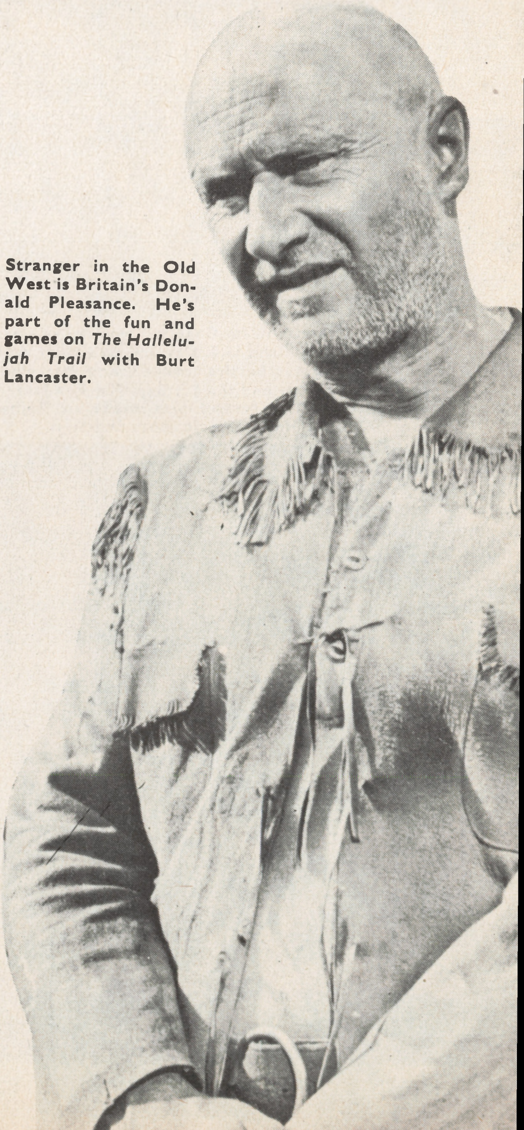
Broadway and London stage hits or pop specials? You can take your pick. But one of those rarities in musicals, an original, is likely to be the greatest of them all: Vincente Minnelli's *Say It With Music*, which is a star-studded extravaganza built around all Irving Berlin's immortal song hits. The cast will include Frankie, Sammy, Dino, Ann-Margret, Bing, Satchmo, Mitzi, Debbie, Peggy and Ella.

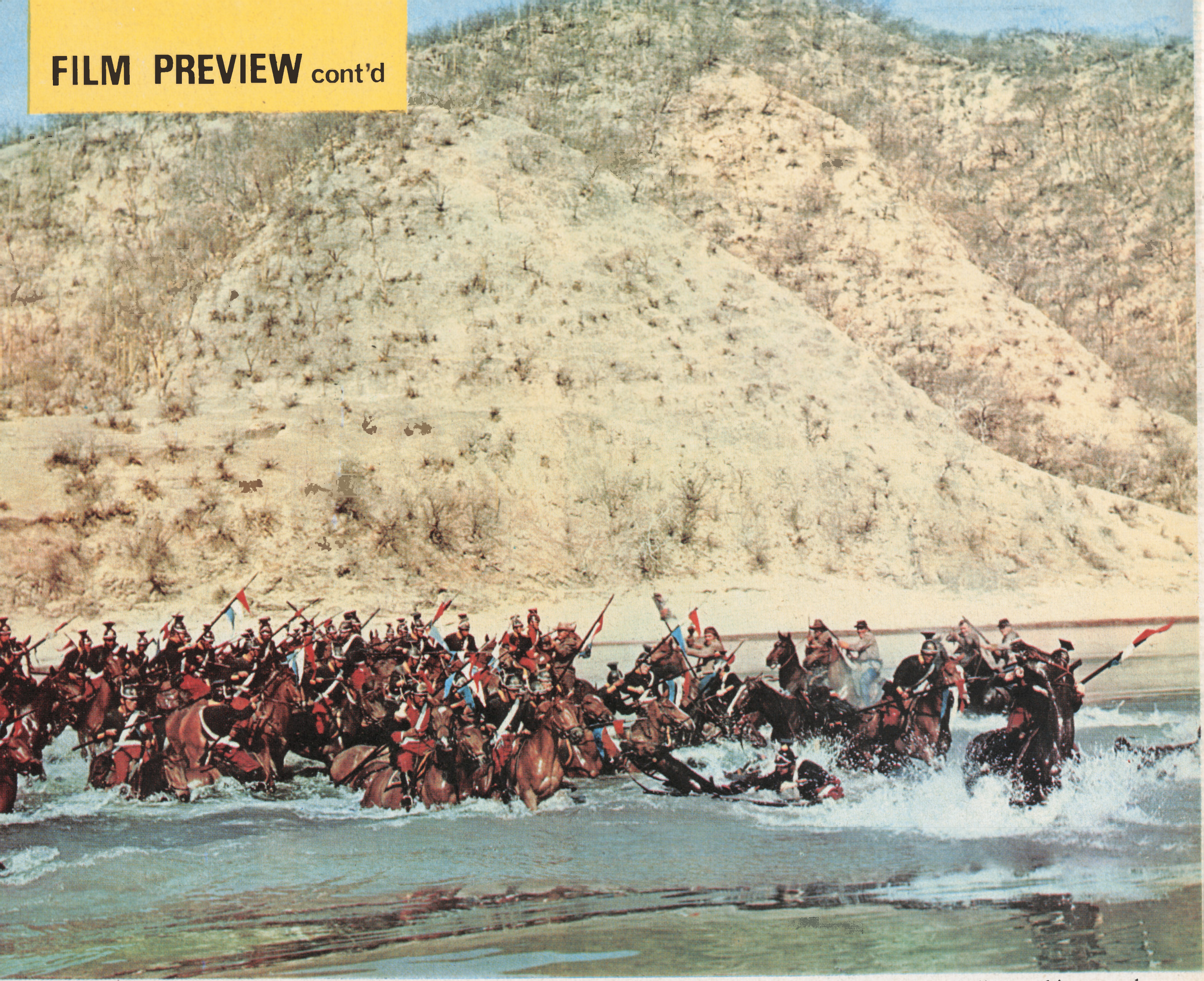
For some time it seemed that TV had sent the Hollywood Western to Boot Hill for good; but while producers closed down their ranches, European film-makers opened them up in Yugoslavia and Spain with such success that Hollywood has decided to try again.

There are big Westerns, small Westerns, highly psychological Westerns and very funny Westerns. But John Sturges, who made *The Magnificent Seven*, is the first to come up with a cowboy epic comedy, *The Hallelujah Trail*. The fun begins in 1876 when the U.S. Cavalry, several temperance women, firewater - loving Indians, thirsty miners and Irish strikers clash while trying to save, stop or swipe a 40-wagon load of whisky!

(Continued overleaf)

Stranger in the Old West is Britain's Donald Pleasance. He's part of the fun and games on *The Hallelujah Trail* with Burt Lancaster.





Two important films for Charlton Heston: he plays *Major Dundee* of the U.S. Cavalry, in a Civil War saga with furious battles (above), and Michelangelo in *The Agony and the Ecstasy* with Rex Harrison (below). The second was made in Rome. Heston's next film is an epic about Scotland.

Burt Lancaster's cavalry protects the women, led by Lee Remick and Pamela Tiffin, while Pam's boy-friend, Jim Hutton, guards the hard stuff. Also involved is Donald Pleasance.

Other newcomers out West include: Britain's Richard Harris and Austria's stunning Senta Berger, who are in *Major Dundee*, a Civil War saga, with Charlton Heston in the title role. . . Laurence Harvey and Claire Bloom, with a villainous Paul Newman (incredibly disguised as a Mexican), in *The Outrage* . . . and Jane Fonda as the outlaw *Cat Ballou*. Lee Marvin plays twin brothers in this film—and one shoots the other dead!

As for the veterans, you'll find Richard Boone, Stuart Whitman and Tony Franciosa in *Rio Conchos*, Glenn Ford in *Company Of Cowards* and Henry Fonda in *The Rounders*. Ford's and Fonda's sons both have supporting roles in father's film.

James Stewart is back in the saddle, too—and that's always a treat. He's in *Shenandoah*, which should be one of the best Westerns of the year.

Yul Brynner chalks up his second Western, playing a remarkable character called Jules Gaspard d'Estaing in *Invitation To A Gunfighter*, which also features the man who's likely to be Hollywood's new star of the year, George Segal. More of him later.

Best of the pack, for my front circle money, will be *Nevada Smith*, which tells the full story of the cowboy who became a film star in *The Carpetbaggers*. Steve McQueen was the obvious choice to play Nevada; he's the finest cowboy star since John Wayne and Gary Cooper hit the trail.

"With Henry Hathaway directing, it will be a true look at the Old West," he told me. "I think it'll be a new *Shane*."

Steve also stars in a modern Western, *Highway*. He plays an ex-convict who is the leader of a cafe musical group.

It goes without saying that 1965 is going to be a great year for McQueen. At something like £170,000 a film, he has the choice of the finest subjects available and he rarely chooses a wrong one. He's particularly enthusiastic about *The Cincinatti Kid*, a drama about a poker player, in which he stars with Spencer Tracy.

Morecambe and Wise have had to wait 25 years for their first film. That's how long they have been together. Their debut, *The Intelligence Men*, is now on the floor at Pinewood. With shapely girls and spies thrown in the plot, I fancy it's . . . er . . . just Bond to be a big hit!

Other comedy stars are still after the same thing—Cary Grant's crown. Cary's title remains safe with *Father Goose*, in which he plays a beachcomber who suddenly finds himself responsible for a bunch of schoolgirls and their teacher.

The teacher is Leslie Caron; she was neatly snapped up by Cary's chief rival, Rock Hudson, for *The Favour*. Rock began work on that film after *Strange Bedfellows*, in which he stars with Gina Lollobrigida, Terry-Thomas and Arthur Haynes.

James Garner is only just behind Cary, Jack Lemmon and Rock as a comedy star. Garner has been studying *The Art Of Love* with Elke Sommer and Dick Van Dyke, who is a great newcomer in the film comedy field.

"I'm very fussy about film-scripts," Dick told me. "But I jumped at this one from Carl Reiner—he writes my TV show!"

As for the other comedy stars . . . Bob Hope says *I'll Take Sweden* before meeting "my father" (Bing Crosby) on *The Road To India* . . . James Stewart meets BB in *Dear Brigitte*, which introduces a bright new bundle of talent, Jane Wald . . . and Dean Martin, Kim Novak and Ray Walston have completed Billy Wilder's *Kiss Me Stupid*, the film Peter Sellers had to leave because of his illness.

Peter has triumphantly returned to work in *What's New, Pussycat?* with Peter O'Toole, Romy Schneider, Capucine and Ursula Andress. Next Sellers hopes to make *My Favourite Comrade* with his wife, Britt Ekland.

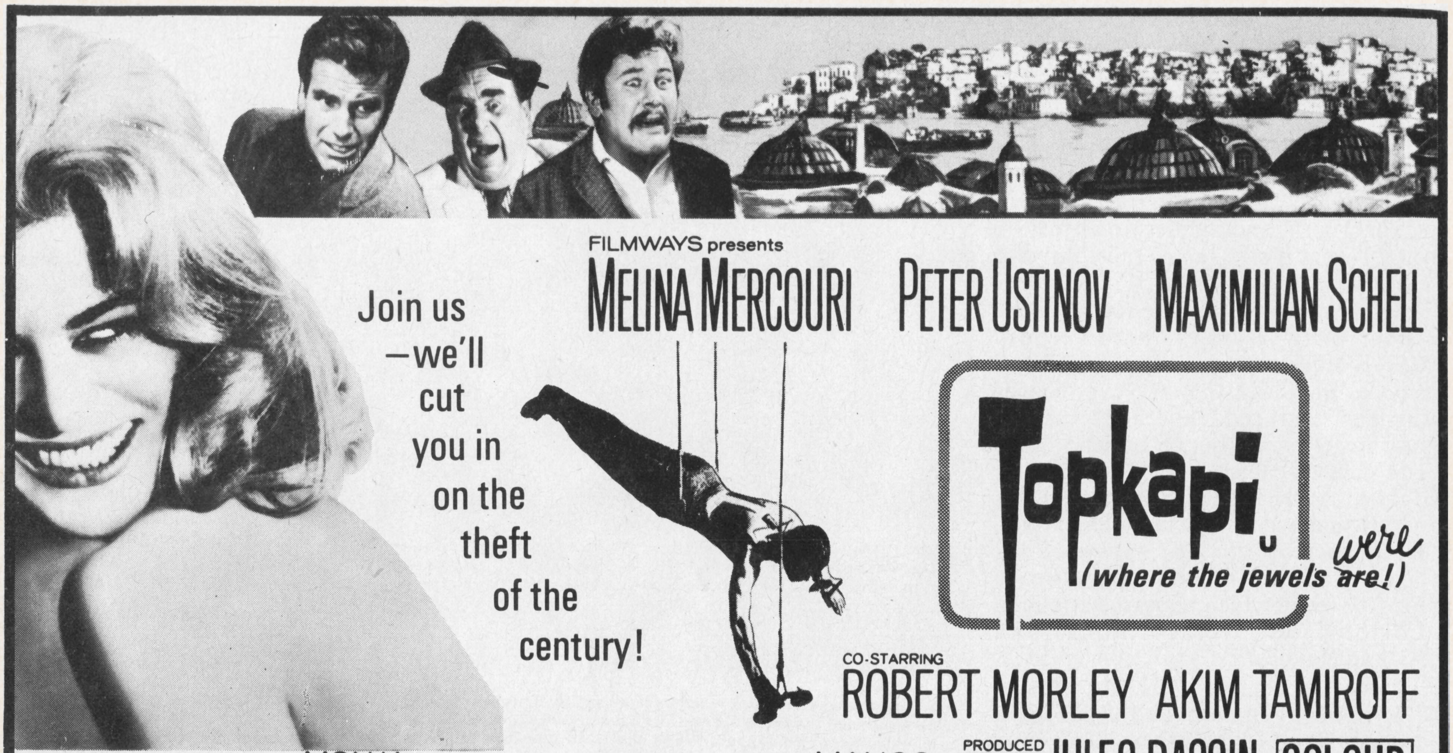
Have you noticed almost all of the screen comedy stars are men? But Doris Day is still providing feminine charm at the top. She puts up a *Do Not Disturb* sign for Rod Taylor. One other top comedienne is, of course, Shirley MacLaine. She is joined by Peter Ustinov and handsome TV star Richard Crenna in *John Goldfarb, Please Come Home*.

And what about Jack Lemmon? He's in *How To Murder Your Wife*, which could be described as a do-it-yourself comedy. The wife in question is an appetising Italian dish, Virna Lisi.

Jack has more mad marital mix-ups in *Good Neighbour Sam*. Although, in the film, he's married to Dorothy Provine, it seems he's also to be hubby to

(Continued overleaf)

There are many weird and wonderful planes in Britain's top '65 epic, *Those Magnificent Men In Their Flying Machines*. Stuart Whitman and Sarah Miles (above) head the international cast which also includes James Fox, Gert (Goldfinger) Frobe and Irina Demick (below). Irina has six roles in the film.



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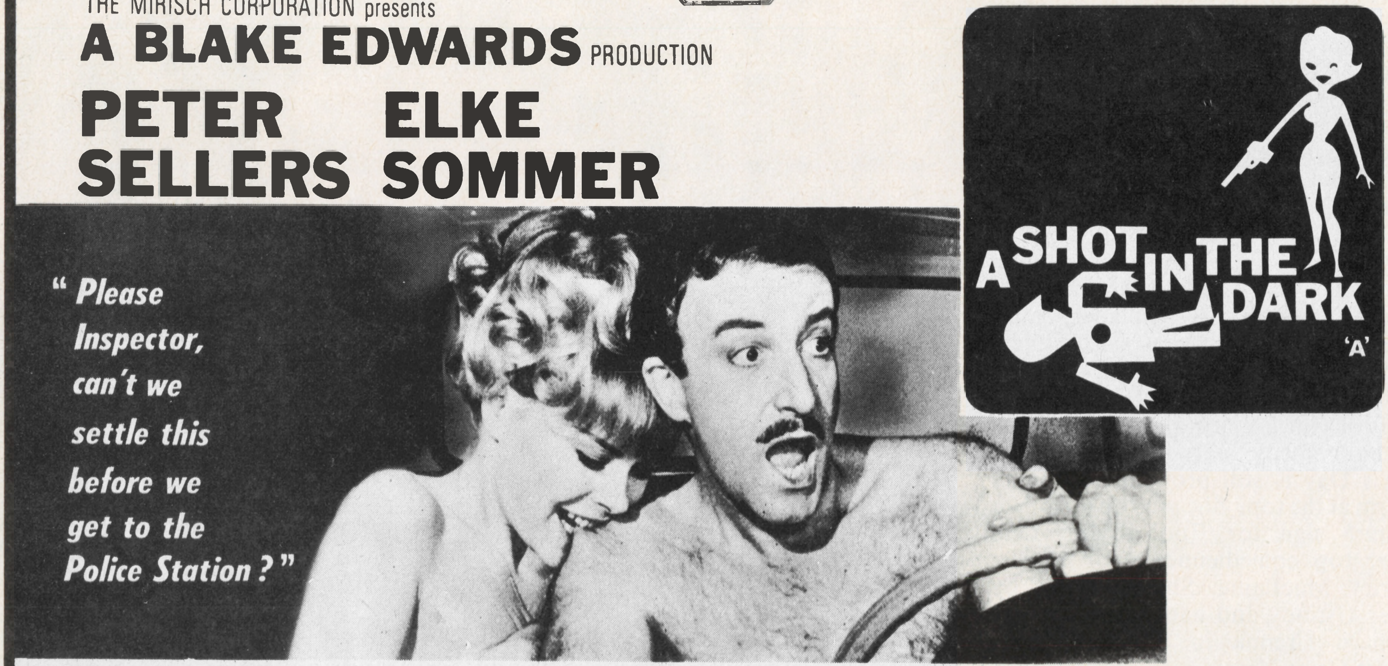

"Please Inspector, can't we settle this before we get to the Police Station?"

A SHOT IN THE DARK

'A'

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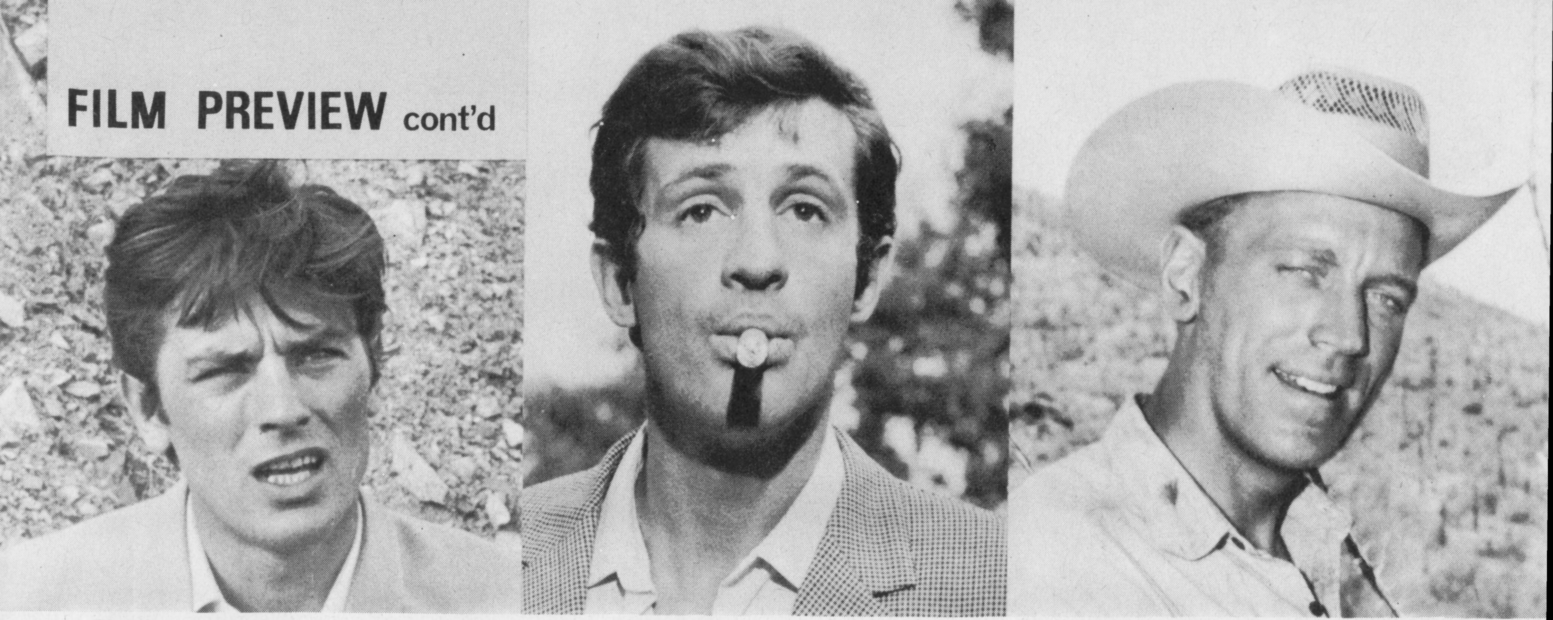

Three top Continental actors aiming to join Marcello Mastroianni as international stars . . . Left to right: Alain Delon, who is now working hard in Hollywood; Jean-Paul Belmondo, who prefers to stay in France, where he has persuaded Geraldine Chaplin to make her debut with him; and Sweden's Max Von Sydow, who has made two American films. Watch out for them in the coming year. I predict they will all make quite an impression on the British public.

the doll next door, Romy Schneider!

Jolly Jack also supplies more fun in an epic about the early days of motor-racing, titled *The Great Race*. Tony Curtis, who is very funny in *Goodbye Charlie*, is his co-star. Tony also spotlights the spy business in *The Not So Secret Secret-Agent*.

Spies will, of course, be everywhere. The king of them all, Sean Connery, returns as Bond in *Thunderball*. This goes on location in the Bahamas in February, with Terence Young, who directed *Dr No* and *From Russia With Love*, back in control.

Sean's espionage rivals will include Italy's Monica Vitti as *Modesty Blaise* and Terence Cooper in the only Bond film that Sean will not make, *Casino Royale*.

While these and other spy yarns have been sorted out for the screen, Sean has been sweltering in Spain. With cropped hair and a large moustache, he's thrown into an Army glasshouse in *The Hill*.

PREDICTION: Surprise hit among the thrillers will be an off-beat frolic from France, *The Man From Rio*. The star is Jean-Paul Belmondo, already well-known to Continental film fans. Belmondo can best be termed as France's answer to Steve McQueen.

Another European star likely to make a new name for himself is Sweden's Max Von Sydow, who is in many of Ingmar Bergman's dramas. Lately he's been to Hollywood to play Christ in the biggest Biblical film of all time, *The Greatest Story Ever Told*.

Making a far more determined effort to become internationally known is Alain Delon. In France he's rated No. 2 to Belmondo. Now he wants the world as his oyster, and with his own company and hand-picked publicity consultants, he should make it. His co-stars include Jane Fonda in *The Love Cage*, Ann-Margret in *Scratch A Thief* and Shirley MacLaine in *The Yellow Rolls-Royce*.

And now to Elizabeth Taylor and Richard Burton . . . Every producer in the business wants Burton—with Liz if possible. But the money they ask for is the problem.

However, Burton has replaced Burt Lancaster in *The Spy Who Came In From The Cold*, and he then goes on to star in *The Man Who Would Be King*. He's working with Liz in *Flight Of The Sandpiper* and, with luck, they'll both film the controversial play, *Who's Afraid Of Virginia Woolf?*

One other project rumoured for Mr. and Mrs. Burton is Shakespeare's *The Taming Of The Shrew*—which is an ironical choice!

A film Liz was to have made was Tennessee Williams' *This Property Is Condemned*. But now Natalie Wood has taken over.

The story was so important to Liz at one time, that Burton was going to direct her in it. Now John Huston is in charge.

To my mind, Liz's biggest rival in Hollywood is Carroll Baker. She's right at the top now, having won the most spectacular role of the year in *Harlow*, which is the dramatic life story of Hollywood's greatest pre-war star, Jean Harlow.

The producer, Joe Levine, comments that his previous Baker film, *The Carpetbaggers* "is just a two-hour trailer for *Harlow*". Another version of Jean's life is *The Rise And Fall Of A Star*. This stars Abbagail Shelton.

The race to film other life stories is on . . . Jackie Gleason may become Fatty Arbuckle, and Constance Towers is tipped for the Carole Lombard story.

This winter Sophia Loren has almost commuted from land to land. In Rome she's made *Marriage, Italian Style* (with Marcello Mastroianni); *Judith*, with Peter Finch, was made in Israel; *Operation Crossbow*, with George Peppard, in London; and *Lady L*, with Paul Newman, in Paris.

PREDICTION: The girl to win star status in 1965 will be Britain's Julie Christie, who is having a great time in *Darling* . . . She plays a young model who picks up various men on her travels . . . men like Laurence Harvey and Dirk Bogarde.

(Continued overleaf)

Other 'life' stories include at least one of the most interesting fictional heroines, Moll Flanders. *The Amorous Adventures Of Moll Flanders*, which stars Kim Novak (right) in the title role, promises to be just as hilarious as *Tom Jones*. Kim's romances include Richard Johnson — as a highwayman!

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Lyons Maid

FILM PREVIEW cont'd

Dirk Bogarde has an excellent role in *The High Bright Sun* (below), a gripping look at the intrigue of Cyprus in the late 1950's.

Says Dirk: "The film spotlights a group of people who might have been good friends, if they hadn't been on opposite sides in the bitter battle for independence."

Bogarde plays a British intelligence officer who falls in love with an American girl of Cypriot parents (Susan Strasberg). George Chakiris plays a terrorist, and Susan becomes his target in the battle with the British.

In the coming year we will see the return of three stars who have been away from films for two years: Warren Beatty, Vivien Leigh and Terence Stamp.

Stamp stars in *The Collector*, a tense drama about a weird young man who collects butterflies, until one day he decides to collect a girl for himself. His prey is Samantha Eggar.

Warren Beatty jumps back in two dramas: *Lilith*, with Jean Seberg, and an off-beat drama, *Mickey One*.

Vivien Leigh has been absent from the screen for just one film longer than Warren. Remember they were together in *The Roman Spring Of Mrs Stone* ? Now she's back in *Ship Of Fools*, the new Stanley Kramer epic. Vivien plays an American divorcee on a boat leaving South America for Germany in 1937. The film closely studies all the passengers; among them, Simone Signoret, Elizabeth Ashley and Lee Marvin.

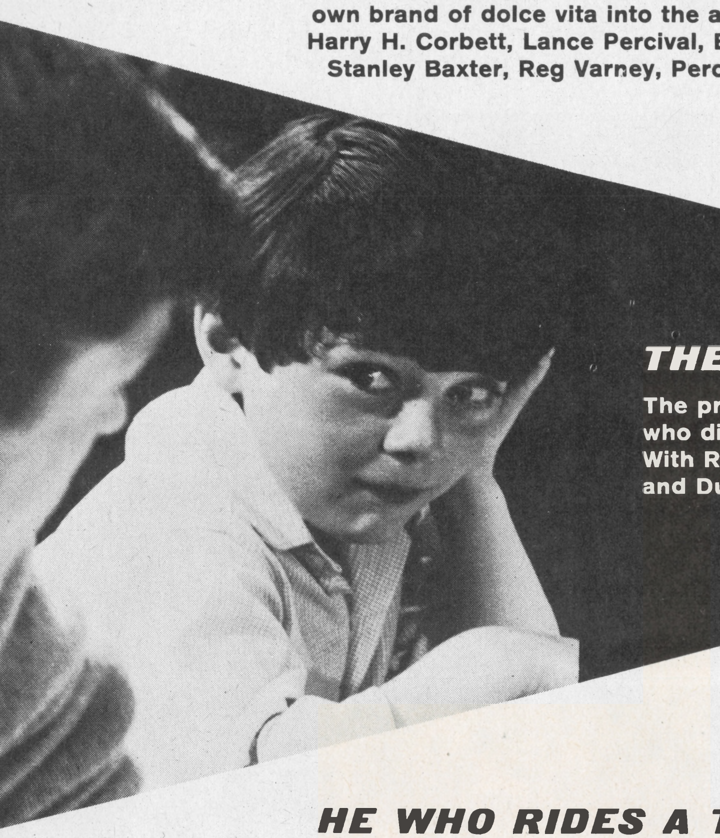
PREDICTION: An actor who will become a star in the coming year is George Segal. He's also in the *Ship Of*

(Continued overleaf)

FROM BRITISH LION

JOEY BOY

The wartime adventures of a group of Billingsgate spivs, who take their own brand of dolce vita into the army. With Harry H. Corbett, Lance Percival, Bill Fraser, Stanley Baxter, Reg Varney, Percy Herbert.



THE UNCLE

The private life of a 7 year-old boy who discovers he is already an uncle. With Rupert Davies, Brenda Bruce, and Duncan Ponikwer as the uncle.

HE WHO RIDES A TIGER

Starring Tom Bell as an ace cat burglar tied to his trade by the thrills and the spoils.

MODESTY BLAISE

The highly combustible strip-cartoon character. With Monica Vitti as the luscious but lethal Miss Blaise.

LATE EXTRA
The Boulting Brothers'
'ROTTEN TO THE CORPS'

FILM PREVIEW cont'd

Returning to films . . . Warren Beatty who stars in *Mickey One* (above) with French-Canadian actress Alexandra Stewart, a big name in France.

This is the longest kiss ever filmed. The stars? Mamie Van Doren and Eric Mason. Their embrace in *The Candidate* lasts FIVE minutes!

Explosive teaming of Frank Sinatra and Trevor Howard should work well in *Von Ryan's Express*. Meanwhile Frank has directed another war-film.

Fools (as a bohemian painter) and he gets an even greater opportunity in Bryan Forbes' Hollywood debut, *King Rat*, with Tom Courtenay.

John Mills turns director soon for a family enterprise, *Bats With Baby Faces*. The film was written by his wife, Mary Hayley Bell, and stars daughter Hayley.

John and Hayley also work together in *The Truth About Spring*, a romantic comedy, and Hayley is with Walt Disney once again for *That Darned Cat*.

Other Disney roles go to Brian Keith, Vera Miles and Brandon de Wild in *Those Calloways;* Annette and Tommy Kirk in *Monkey's Uncle;* and Warren Berlinger in the comedy with the best-known title of all—*Kilroy Was Here*.

The coming year is going to be an important one as far as epics are concerned. Many of the big ones will be generally released; winners such as *Lawrence Of Arabia*, *It's A Mad, Mad, Mad, Mad, World*, *The Fall Of The Roman Empire*, *How The West Was Won* and *Cleopatra*.

John Wayne (not to be missed as *The Magnificent Showman*) is in Otto Preminger's new production, *In Harm's Way*, which goes back to the Pearl Harbour war days.

Charlton Heston and Peter O'Toole both feature in epics. Heston plays Michelangelo in *The Agony And The Ecstasy*, with Rex Harrison; O'Toole leads the way in *Lord Jim* and *The Story Of Will Adams*. It seems Adams was an Englishman who lived a colourful life in old Japan.

Heston is also one of the many stars in *The Greatest Story Ever Told*, and O'Toole stars in his first Biblical film, *The Bible*.

Sophia Loren joins another epic, *Imperial Woman*, in which she plays a Eurasian.

Although in *The Americanisation of Emily* there are plenty of laughs and tough war-scenes, there is some good old-fashioned romance as well. James Garner stars with the young actress who is going to be a big sensation in 1965. Her name? Julie Andrews. And that's where I came in . . . .

Three of Hollywood's best new girl stars are in *The Pleasure Seekers*: Carol Lynley, Pamela Tiffin and Ann-Margret (who has 16 films planned.)

Stunning Ursula Andress is a star who really lives up to her publicity tag—"the most beautiful woman in the world." Ursula was the obvious choice for the title role in *She*, in which she is the queen of a lost continent, a beautiful yet terrifying woman. Ursula wants to make more films with her husband, John Derek; but first comes a comedy with Britain's Peter O'Toole and Peter Sellers.

20TH CENTURY-FOX PROUDLY PRESENT THE FINEST IN SCREEN ENTERTAINMENT FOR 1965

A Robert Wise Production of Rodgers & Hammerstein's

THE SOUND OF MUSIC Produced and Directed by Robert Wise. Starring Julie Andrews, Christopher Plummer, Richard Haydn, Peggy Wood, Eleanor Parker. Produced in Todd-AO®. Colour by DeLuxe.

THE AGONY AND THE ECSTASY A Carol Reed Production. Directed by Sir Carol Reed. Starring Charlton Heston, Rex Harrison, Diane Cilento. Produced in Todd-AO®. Colour by DeLuxe.

THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES Produced by Stan Margulies. Directed by Ken Annakin. Starring an All-Star International Cast. Produced in Todd-AO®. Colour by DeLuxe.

RIO CONCHOS Produced by David Weisbart. Directed by Gordon Douglas. Starring Stuart Whitman, Richard Boone, Tony Franciosa. Colour by DeLuxe.

GOODBYE CHARLIE Produced by David Weisbart. Directed by Vincente Minnelli. Starring Tony Curtis, Debbie Reynolds, Pat Boone, Walter Matthau. Colour by DeLuxe.

JOHN GOLDFARB, PLEASE COME HOME Produced by Steve Parker. Directed by J. Lee Thompson. Starring Shirley MacLaine, Peter Ustinov, Richard Crenna. Colour by DeLuxe.

THE PLEASURE SEEKERS Produced by David Weisbart. Directed by Jean Negulesco. Starring Ann-Margret, Tony Franciosa, Carol Lynley, Gardner McKay, Pamela Tiffin. Colour by DeLuxe.

DEAR BRIGITTE Produced and Directed by Henry Koster. Starring James Stewart, Fabian, Glynis Johns, Ed. Wynn. Colour by DeLuxe.

THE REWARD Produced by Aaron Rosenberg. Directed by Serge Bourguignon. Starring Max Von Sydow, Yvette Mimieux, Gilbert Roland, Efrem Zimbalist, Jr. Colour by DeLuxe.

A HIGH WIND IN JAMAICA Produced by John Croydon. Directed by Alexander Mackendrick. Starring Anthony Quinn, James Coburn. Colour by DeLuxe.

ZORBA THE GREEK Produced and Directed by Michael Cacoyannis. Starring Anthony Quinn, Irene Papas, Alan Bates, Lila Kedrova.

HUSH . . . HUSH, SWEET CHARLOTTE Produced and Directed by Robert Aldrich. Starring Bette Davis, Olivia de Havilland, Joseph Cotten.

UP FROM THE BEACH! Directed by Robert Parrish. Starring Cliff Robertson, Red Buttons, James Robertson Justice, Francoise Rosay, Irina Demick, Broderick Crawford, Marius Goring.

RAPTURE Produced by Christian Ferry, Directed by John Guillermin. Starring Melvyn Douglas, Patricia Gozzi, Dean Stockwell, Gunnell Lindblom.

VON RYAN'S EXPRESS Produced by Saul David. Directed by Mark Robson. Starring Frank Sinatra, Trevor Howard.

MORITURI Produced by Aaron Rosenberg. Directed by Bernhard Wicki. Starring Marlon Brando, Yul Brynner, Janet Margolin

DO NOT DISTURB Produced by Aaron Rosenberg and Martin Melcher. Directed by Ralph Levy. Starring Doris Day. Colour by DeLuxe.

THE VISIT produced by Julien Derode and Anthony Quinn. Directed by Bernhard Wicki. Starring Ingrid Bergman, Anthony Quinn, Irina Demick and Paolo Stoppa.

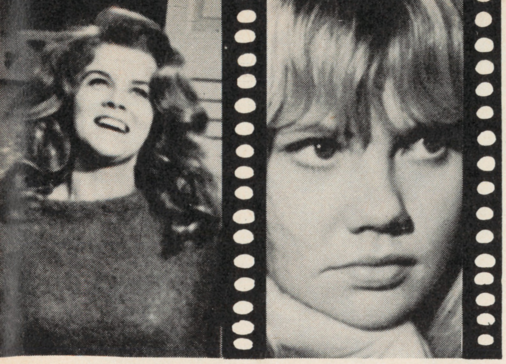
EL GRECO produced by Alfredo Bini. Directed by Luciano Salce. Starring Mel Ferrer and Rosanna Schiaffino. Colour by DeLuxe.

FANTASTIC VOYAGE produced by Saul David. Directed by Richard Fleischer. Starring Stephen Boyd. Colour by DeLuxe.

MEHMED MY HAWK produced by Stanley Mann and John Kohn.

and, of course, Joseph L. Mankiewicz'

CLEOPATRA Produced by Walter Wanger. Directed by Joseph L. Mankiewicz. Starring Elizabeth Taylor, Richard Burton, Rex Harrison. Colour by DeLuxe.



STAR GUIDE

A complete list of your favourite stars and the films they are making for your entertainment

Julie Andrews: *The Americanisation Of Emily; The Sound Of Music; Made In Paris; The Boy Friend; Camelot; Hawaii.*

Ursula Andress: *No Toys At Christmas; She; What's New, Pussycat?*

Ann-Margret: *Kitten With A Whip; Bus Riley Is Back In Town; The Pleasure Seekers; Once A Thief; Community Property; Say It With Music; No Tax On Love; Roses Are Blue.*

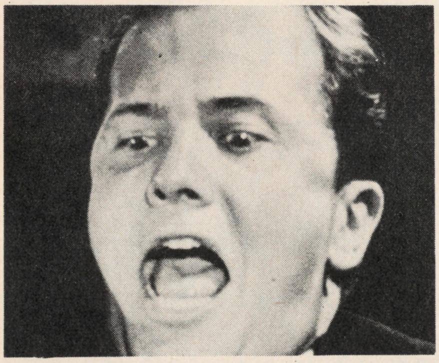
Carroll Baker: *Mister Moses; Sylvia; Harlow; Sands Of Kalahari; 79, Park Avenue; A Long And Happy Life.*

Stanley Baker: *Dingaka; Who Has Seen The Wind?; Sands Of Kalahari; Where The Lion Feeds; Love And The Tiger; The War Horses.*

Brigitte Bardot: *Contempt; The Ravishing Idiot; Dear Brigitte.*

Alan Bates: *Zorba The Greek; The Hero.*

Warren Beatty: *Lilith; Mickey One; All American Boy; Day Of The Moon; Look Homeward Angel; Cocoa Beach; Hawaii.*



Pat Boone

Tom Bell: *Rebel Against The Light; Ballad In Blue; He Who Rides A Tiger.*

Senta Berger: *Major Dundee; Boy Who Cried Murder; The Glory Guys.*

Ingrid Bergman: *The Visit; The Yellow Rolls-Royce.*

Cilla Black: *Ferry Cross The Mersey.*

Honor Blackman: *The Secret Of My Success; The Pass Beyond Kashmir.*

Claire Bloom: *The Outrage; The Spy Who Came In From The Cold; Hot Breath Of Scandal; The Taming Of The Shrew.*

Dirk Bogarde: *King And Country; The High Bright Sun; Darling . . .*

Pat Boone: *The Horror Of It All; Goodbye Charlie.*

Stephen Boyd: *The Rise Of Genghis Khan; The Unknown Battle; The Sons Of Katie Elder; Fantastic Voyage; Clive Of India; Watcher In The Shadows; The Eddie Chapman Story; Oliver Cromwell.*

Marlon Brando: *Morituri; Reflections In A Golden Eye.*

Yul Brynner: *Invitation To A Gunfighter; Morituri; Bandoola.*

Horst Buchholz: *The Empty Canvas; Marco Polo; This Man In Istanbul.*

Richard Burton: *The Sandpiper; The Spy Who Came In From The Cold; The Man Who Would Be King; Who's Afraid Of Virginia Woolf?; The Taming Of The Shrew.*

Michael Caine: *The Ipcress File; Horse Under Water; Funeral At Berlin.*

Capucine: *What's New, Pussycat?; Casino Royale; The Stranger.*

Claudia Cardinale: *Bube's Girl; Time Of Indifference; The Magnificent Cuckold; Vaghe Stelle; Deadline; Legacy Of A Spy.*

Leslie Caron: *Father Goose; The Favour.*

George Chakiris: *Bube's Girl; The High Bright Sun.*

Julie Christie: *Young Cassidy; Darling . . . ; Dr Zhivago.*

Diane Cilento: *The Agony And The Ecstasy.*

Sean Connery: *The Hill; Thunderball; On Her Majesty's Secret Service; Diamonds Are Forever; The Pass Beyond Kashmir.*

Tony Curtis: *Sex And The Single Girl; Goodbye Charlie; The Great Race; Playboy; The Not So Secret Secret-Agent.*

Bette Davis: *Empty Canvas; Where Love Has Gone; Hush, Hush. . . Sweet Charlotte.*

Sammy Davis, Jnr: *The Threepenny Opera.*

Doris Day: *Do Not Disturb; The Glass Bottom Boat.*

Sandra Dee: *That Funny Feeling; The 12th Of Never.*

Alain Delon: *The Black Tulip; The Love Cage; Have I The Right To Kill?; Once A Thief; Ready For A Tiger; Man On A Horse; Cherie; How To Make Love In Five Languages; The Chase.*

Kirk Douglas: *In Harm's Way; The Unkown Battle; Sands Of The Kalahari; Seconds; The Flesh Peddlers; Montezuma; Where The Rich Live; The Black Angel.*

Samantha Eggar: *The Collector; Good Lord, You're Upside Down.*

Peter Finch: *Judith; Storm Cross; The Hero.*

Albert Finney: It's anyone's guess!

James Fox: *Those Magnificent Men In Their Flying Machines; King Rat.*

Henry Fonda: *Sex And The Single Girl; Fail Safe; The Rounders; In Harm's Way.*

Jane Fonda

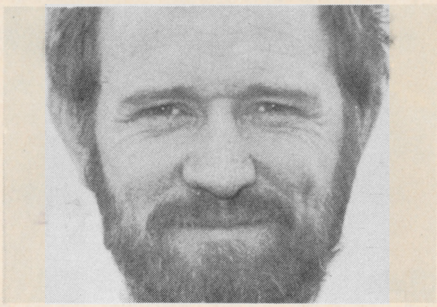
Jane Fonda: *The Love Cage; Sunday In New York; La Ronde; Cat Ballou.*

Peter Fonda: *The Young Lovers; Lilith; The Rounders; The Venetian Affair; Conceived In Liberty.*

Glenn Ford: *Company Of Cowards; Dear Heart; The Rounders; The Oldest Story; Operation Aphrodite; Too Big For Texas; The Money Trap.*

Ava Gardner: *The Bible; The Black Angel; Reflections In A Golden Eye.*

James Garner: *The Americanisation of Emily; 36 Hours; The Art Of Love; The Gay Place; Three On A Couch; Hawaii.*



Richard Harris

Gerry and the Pacemakers: *Ferry 'Cross The Mersey.*

Cary Grant: *Father Goose; Garden Of Cucumbers.*

Alec Guinness: *A Gift From Heaven; Dr Zhivago; Hawaii.*

Tony Hancock: *Those Magnificent Men In Their Flying Machines; Rhinoceros.*

Richard Harris: *The Red Desert; Major Dundee; The Bible; Three Faces Of A Woman; The Unknown Battle; Heathcliff.*

Rex Harrison: *My Fair Lady; The Yellow Rolls-Royce; The Agony And The Ecstasy.*

Laurence Harvey: *Outrage; Darling . . .; Time Of The Barracudas; Life At The Top; The Reason Why.*

Jack Hawkins: *Lord Jim; The Shabby Tiger; Judith.*

Ian Hendry: *Repulsion; The Hill.*

Audrey Hepburn: *My Fair Lady; Peter Pan.*

Charlton Heston: *The Greatest Story Ever Told; Major Dundee; The Agony And The Ecstasy; The War Lord.*

Anne Heywood: *90 Degrees In The Shade; The Prime Minister's Daughter.*

William Holden: *Voice Of A Summer Day.*

Bob Hope: *I'll Take Sweden; Road To India.*

Trevor Howard: *Father Goose; Operation Crossbow; Von Ryan's Express; Kilo 400.*

Rock Hudson: *Strange Bedfellows; The Favour; Blindfold.*

Deborah Kerr: *Community Property; Return From The Ashes; Tell It On The Drums; Dr Zhivago.*

Nancy Kwan: *Honeymoon Hotel; Candle For St Jude; Meet Me In Monte Carlo; Where The Tiger Sleeps.*

Next month Star Guide spotlights stars from L-Z.

From Ian Haynes (in Hollywood) and John Webster (in London)

Preminger with his new star.

PREMINGER'S NEW GIRL

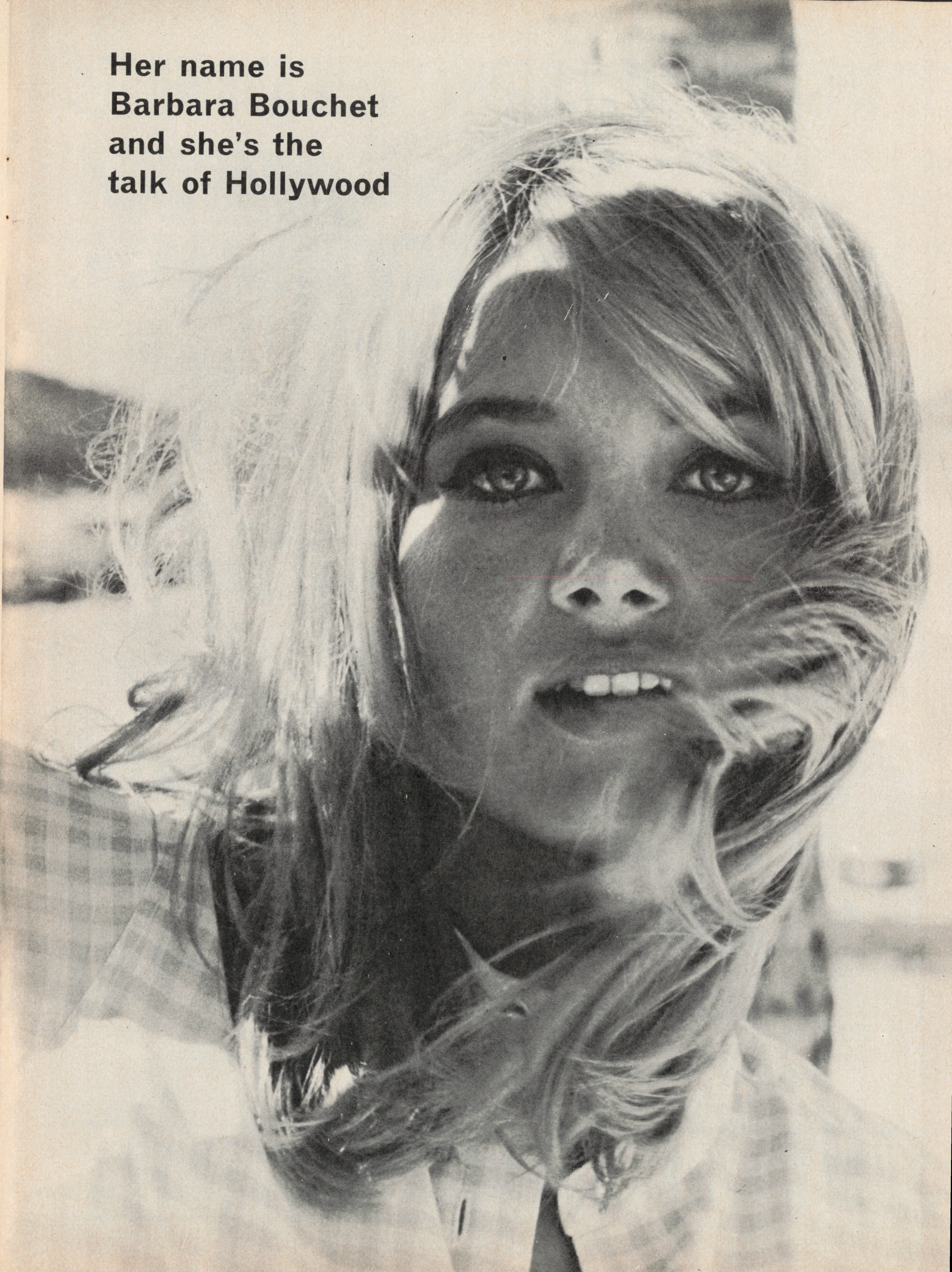
That shrewd showman Otto Preminger has, in his films, given several gorgeous girls opportunities to prove that their talents are more than skin deep.

While we can't guarantee that Barbara Bouchet's talents are as easy to pin down as they are to pin up (we have not seen the girl act), we do know her to be a girl whose eye-stretching charm is backed by intelligence, ambition and a piquant personality that brightens any scene.

Barbara, who was born in Reichenburg, Germany, gets her golden chance in Preminger's *In Harm's Way* as the play-girl wife of Kirk Douglas. John Wayne, also stars.

Although this fab-bird from Reichenburg studied modelling in Munich she later turned to ballet. When her career moved slowly she went to America and settled in San Francisco. Finally she moved to Hollywood where she lost no time in joining a drama school. A TV commercial gave her her first break; she appeared on the Bob Newhart TV show. Later she won a part in *Bedtime Story* with Marlon Brando.

It is, however, in the Preminger picture that Barbara really gets a chance to shine. The producer thinks she could become a big star. If these pictures of Barbara are anything to go by, he could be right.

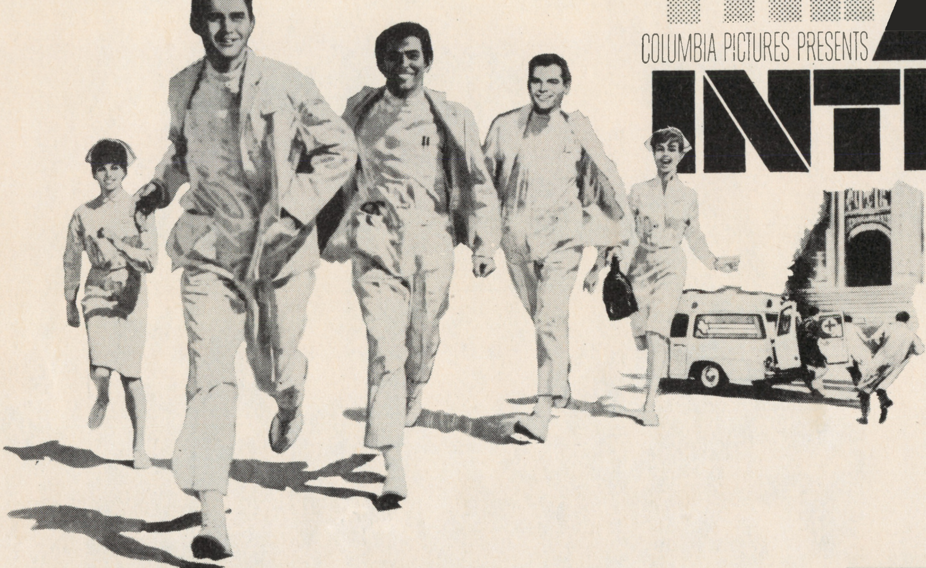


Her name is Barbara Bouchet and she's the talk of Hollywood

NEW STARS ! NEW STORY ! NEW SURPRISES !

COLUMBIA PICTURES PRESENTS

THE NEW INTERNS x



. . . and their ***new*** loves !

THE HOSPITAL ROMEO... who made hospital history, invading the nurses' quarters!

THE "BABY PARTY"... that ended up in a wild wall-to-wall ball!

THE BOY FROM THE SLUMS... who became a doctor and had to knife-fight for his girl!

THE BIRTH OF A BABY... to an unwed mother who didn't want it!

THE ATTACK... on the young doctor's girl by three hoods!

STARRING

MICHAEL CALLAN · DEAN JONES · TELLY SAVALAS · BARBARA EDEN · STEFANIE POWERS · KAY STEVENS

and INGER STEVENS as NANCY introducing GEORGE SEGAL · Written by WILTON SCHILLER · Based upon characters from the novel "The Interns" by RICHARD FREDE

Produced by ROBERT COHN · Directed by JOHN RICH

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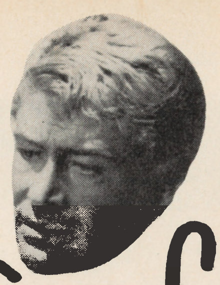
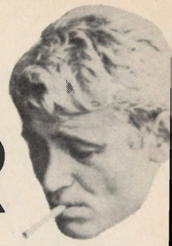



the ABC of PETER O'TOOLE

A collection of quotes from one of the world's most exciting actors and buoyant personalities . . .

ACTING: The desire to act has always been with me. I don't hold with this cathedral attitude to acting. It's tough enough being an actor without having an image. I don't have the bust to be an image.

BECKET: *I wanted to do the stage play, but* Lawrence Of Arabia *intervened. I saw Laurence Olivier and Anthony Quinn do it on Broadway—awful! In our film, Richard Burton was magnificent. Nobody could play Becket like he did; as a sort of sacred coal-miner.*

CHILDREN: **We have two girls. The latest arrival is Pat, who was born in Dublin. I made sure of that by sending my wife, Sian, over there in plenty of time. Then there's Kate; she's only three but she has her own passport. It lists her occupation as "Nothing"!**

DRINK: I like a drop! That's why I don't drive myself any more. At the Bristol Old Vic we used to make whisky at our own distillery. It tasted great.

EDUCATION: I probably learned more making *Lawrence* than I ever did at school. I learned discipline, patience and tolerance.

FILMING: **I love it. The trouble is they like to label you. Four years ago they called me "An elongated James Dean"; then came "The young Errol Flynn", followed by "The New Olivier", "Turbulent O'Toole", and even "O'Toole the Terrible".**

GREEN: *It's the only colour. I'm superstitious; I always wear green socks for luck.*

HAMLET: **Richard Burton and I decided we'd do *Hamlet* on stage at the same time, but it didn't work out. My Hamlet opened in London months before his version on Broadway. I sent him a first night cable. Just one word: COPYCAT!**

ITALY: Not a favourite place of mine. I was working in Rome last year and ran into trouble with the photographers. I won't film there again.

JULES: *My partner, Jules Buck, is an American producer who has been associated with some great films, including* Viva Zapata! *He's a close friend. But that name—Jules Buck! It sounds like a character out of a medieval morality play.*

KEEP FILMS: This is the company we've formed in the hope of getting rich! No, I don't want much money; just enough to keep me in suffocating luxury for the rest of my life. We'll make films with anyone who's interested—even United Dairies if they've got a subject.

LAWRENCE OF ARABIA: *What can I say about it now? I'm grateful to that film. I can't sit through it, though. I keep thinking 'That's where the camel bit my hand', or 'Imagine, I was 27 then'. I'm 31 today.*

LORD JIM: One year in the desert for *Lawrence*, then three months in the Cambodian jungles, knee-deep in lizards and snakes for *Lord Jim*. It's particularly awful for a fellow like me who hates open air. I much prefer smoke-filled rooms.

MARRIAGE: *They (whoever 'they' are) say marriage has tamed me. That's rubbish! I'd go mad if anyone tried to chain me down. I find it difficult to talk about love and marriage without using cliches, but for a happy marriage (like mine) you need good, old-fashioned faith and trust.*

NAVY: From 1950, I was an ordinary seaman for two years—and a complete disaster. I never learned that essential 11th Commandment: Thou Shalt Not Be Found Out.

OCCUPATIONS: **I worked on a paper in Leeds for five years. I did everything from office boy duties to reporting duties. I had many jobs during my starvation period: mixing cement, digging roads, delivering mail and dish-washing. At the time I lived in 22 different places in two years.**

PLASTIC SURGERY: I busted my nose in a fight, and had to get it tarted up for the play, *The Long And The Short And The Tall.* Now friends suggest I go shopping in Harley Street to improve my other features.

QUEUE: **A most welcome sight outside the cinemas—particularly if I'm in the film!**

RADA: I only went to the Royal Academy of Dramatic Art because they offered me a scholarship. I'd have gone anywhere to learn acting. It was an extraordinary year at RADA. My classmates included Richard Harris, Alan Bates, Ronald Fraser and Albert Finney.

SIAN PHILLIPS: *My wife and a wonderful actress. When we met she was streets ahead of me. She had already made her name at Stratford, on TV and the Radio. It has never occurred to either of us that she should give up acting.*

THEATRE: One of the reasons I love the theatre is that it imposes on me a discipline I wouldn't normally get. To return to the stage between films is important. It's the only way I can measure exactly what I have done since the last play.

UNHAPPY: **I'm not often. I think the last time was when my idea to film Samuel Beckett's *Waiting For Godot* broke down. It took me eight hours to convince Beckett that *Godot* was never meant to be a play—but a film. It was only going to cost us about £20,000. I'm still sad about it.**

VARIETY: It *is* the spice of life. It stops you from getting bored. I make sure there is plenty of variety in my life.

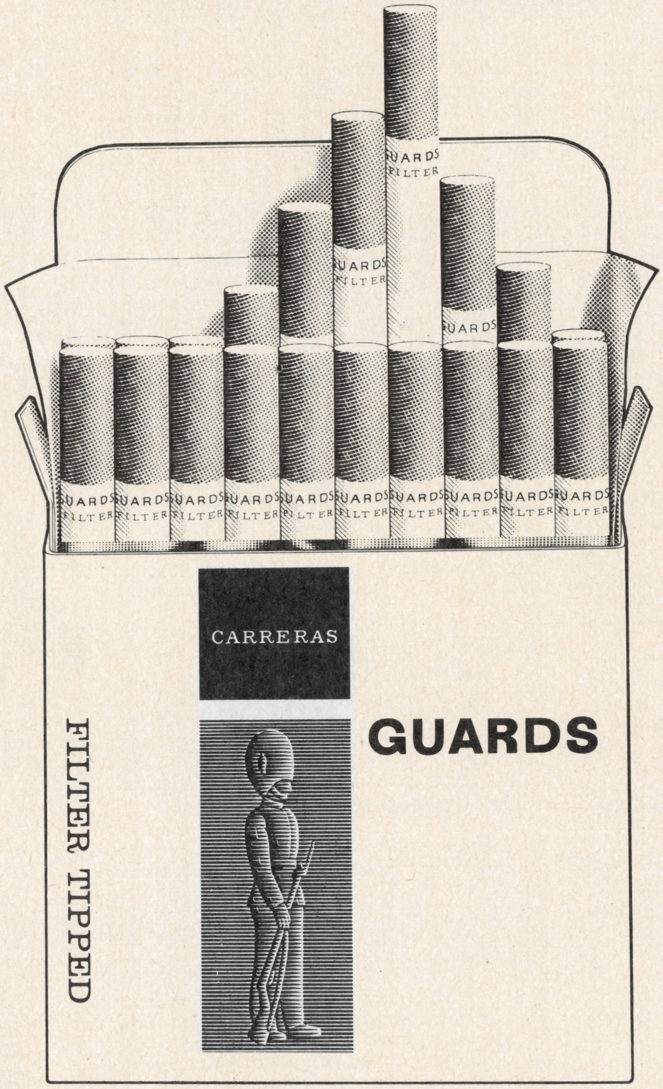
WIGS: *I never wear one. I dye my hair for films. My theory is that wigs and false beards change your appearance, but not your character.*

X-CERTIFICATE: **Who me? I've never had one, but I wouldn't mind.**

YEAR AHEAD: It's going to be another busy one. I've started a comedy, *What's New, Pussycat?* Then I'm off to Hong Kong for *The Story Of Will Adams;* he was an adventurous Englishman—the first to reach Japan and the first white Samurai warrior. I may also make *Oliver!, The Man Who Would Be King* and *The Photographer.*

ZAT'S ALL, I guess!

You'll enjoy changing to
GUARDS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Guards are made by Carreras in Britain's most modern cigarette factory using the world's most advanced manufacturing methods. The benefit is passed on, giving you a cigarette of finest Virginia tobacco, unexcelled in quality and comparable in size to brands at higher prices.

FINEST VIRGINIA – SECOND TO NONE 3/10 TWENTY

THE RANK ORGANISATION presents
A BETTY E. BOX
RALPH THOMAS PRODUCTION
starring

DIRK BOGARDE · GEORGE CHAKIRIS
SUSAN STRASBERG

The HIGH BRIGHT SUN

also starring
DENHOLM ELLIOTT
GREGOIRE ASLAN as 'SKYROS'
IN COLOUR
Screenplay by IAN STUART BLACK
Produced by BETTY E. BOX
Directed by RALPH THOMAS

GREAT ENTERTAINMENT

THE RANK ORGANISATION presents
A HUGH STEWART PRODUCTION
starring

ERIC MORECAMBE · ERNIE WISE

THE INTELLIGENCE MEN

IN COLOUR
Screenplay by S. C. GREEN and R. M. HILLS
Story by PETER BLACKMORE
Produced by HUGH STEWART
Directed by ROBERT ASHER

...FOR EVERYONE

HARRY SALTZMAN presents
LEN DEIGHTON'S

THE IPCRESS FILE

starring
MICHAEL CAINE
also starring
SUE LLOYD and NIGEL GREEN

[redacted]

Produced by HARRY SALTZMAN
Executive Producer CHARLES KASHER
Directed by SYDNEY FURIE
Technicolor and Techniscope
A Lowndes Production

Three fine films you must see in 1965

THE OTHER

Pardon the name-dropping but Queen Cleopatra happened to drop into the London pub where I was sitting minding my own business and quaffing a double asses' milk with soda.

Gloomily, I'd been thinking: "*Where's my serpent of the Nile?*"—then in tripped Amanda Barrie, a Lancashire lass who has recently been playing what might be called a Taylor-made role at Pinewood Studios.

Pausing merely *to kiss the hand that kings have lipp'd*, I asked her, tactlessly, to name her poison. She said: "*That the juice of Egypt's grape shall moist this lip. But, if that isn't handy, I'll settle for a gin-and-tonic.*"

The last time I met Miss Barrie she had just completed a day at the studios; a day in which "*Sidney 'Antony' James, infatuated with Cleopatra, the sensual queen of Egypt, had been wasting his time in dalliance and debauchery.*"

Caesar (Kenneth Williams) gets to grips with Cleo in a scene from *Carry on Cleo*

Antony (Sid James) looks puzzled as Cleo inspects the snake held at fingertips.

Dead common, this production of *Carry On Cleo*. It all started when Peter Rogers and Gerald Thomas realised that 1964 was the year put aside to celebrate Shakespeare's 400th birthday. With no holds Bard, they decided to show these National Theatre people a thing or two.

When Peter mentioned it to me, I remarked a shade diffidently: "*But I seem to remember a film about Cleopatra being made not long ago.*"

"Ours will be different," replied Rogers loftily.

"You can say that again," added Thomas.

"In our film, unlike the other production, all expense will be spared," remarked Rogers. "And the nearest we shall get to Egypt will be the corn."

And so it came about that writer Talbot Rothwell, collaborating (if it can be loosely described thus) with Will Shakespeare, devised *Carry On Cleo* as the tenth in a series that has reaped great box-office harvests.

This one, though it may well give certain film critics The Needle, will carry on what has already become a British film tradition for good, well-made knockabout fun.

The choice of Kenneth Williams to play Caesar and Sid James to play Antony was written in the stars. Did not Antony's bosom chum, Enobarbus, say: "*Then, world, thou has a pair of chaps, no more; and throw between them all food thou hast they'll grind the one the other?*" He did. I looked it up.

For Amanda Barrie, slim, dark, fun-loving and born Shirley Ann Broadbent, of Ashton-under-Lyne, near Oldham, Lancashire, it is a coveted role among young actresses. In fact, she didn't even bother about seeing a script before signing her contract.

"*What have you in common with Cleopatra?*" I asked when her gin-and-tonic had arrived.

"A good question," she replied. "Wasn't the original Cleopatra a fat old lady?"

"*Before my time*," I protested hastily. "*Well, put it this way, what have you in common with Elizabeth Taylor?*"

"We have the same size feet," she assured me. "In fact, I'm wearing Liz Taylor's shoes from *Cleopatra* in our film. They're size 3½ or 4.

"One other thing we have in common—I agree with Miss Taylor that Richard Burton is a smasher. Professionally speaking, that is."

"*And what are your views on Caesar and Antony?*"

"I think I prefer the character of Caesar. He seems more intelligent. I like intelligence in a man, though I don't go for eggheads."

Amanda was prepared for anything the *Carry On* team might have cooked up regarding the snake—or, indeed, anything else. As it was her first *Carry On* film she didn't know what to expect.

"But nothing happened at all," she told me in astonishment. "Filming with them was fun and we had lots of giggles. But they make the films so fast and in such a professional way that there is no time for practical jokes or anything that might upset the smooth running schedule."

Amanda was involved in show-business at an even earlier age than Elizabeth Taylor. Her father used to run the local theatre up at Ashton.

"I was taken to the theatre when I was only three and was soon appearing in many of the shows," she told me.

Regarding showbusiness, Amanda certainly is dedicated. She lives, breathes, eats and drinks its heady atmosphere.

"When I first came to London to go on the stage I remember going to Drury Lane and thinking: '*This is it—this is what the theatre really is.*' Believe it or not I knelt in front of the theatre and kissed the ground."

When Amanda's family go to see her in plays they have a disconcerting habit of showing their enthusiasm by striking matches! At the premiere of *Carry On Cleo* they will probably celebrate by waving lighted torches.

Me? I shall drink a toast to her in the words of Scarus, another of Antony's close friends. He said: "*I have yet room for six scotches more.*" The toast is Amanda of the Nile.

Has she anything in common with Liz?

Yes—her feet are the same size!

CLEO

"Where is my
serpent of
the Nile?"
asked
Dick Richards . . .
and in tripped
Amanda Barrie

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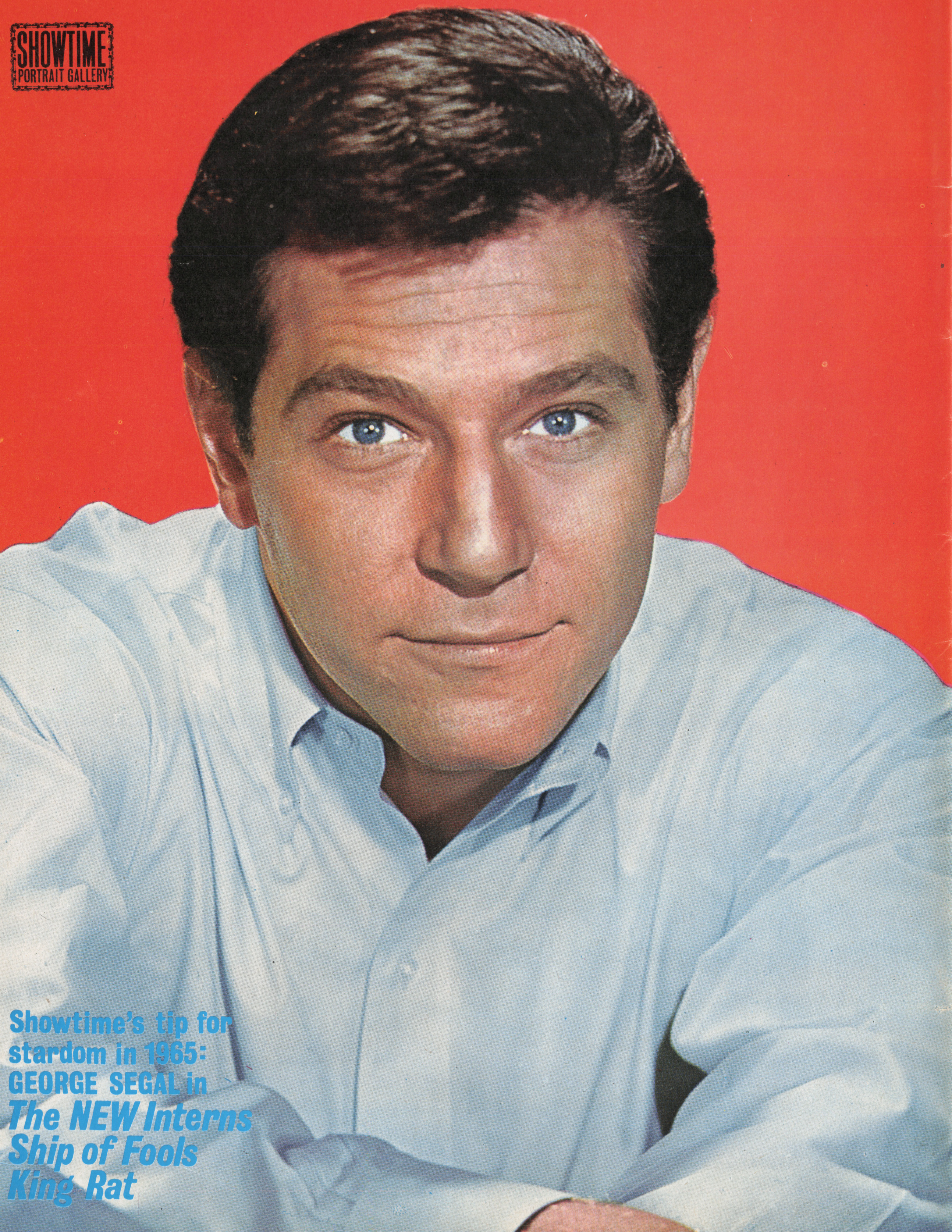

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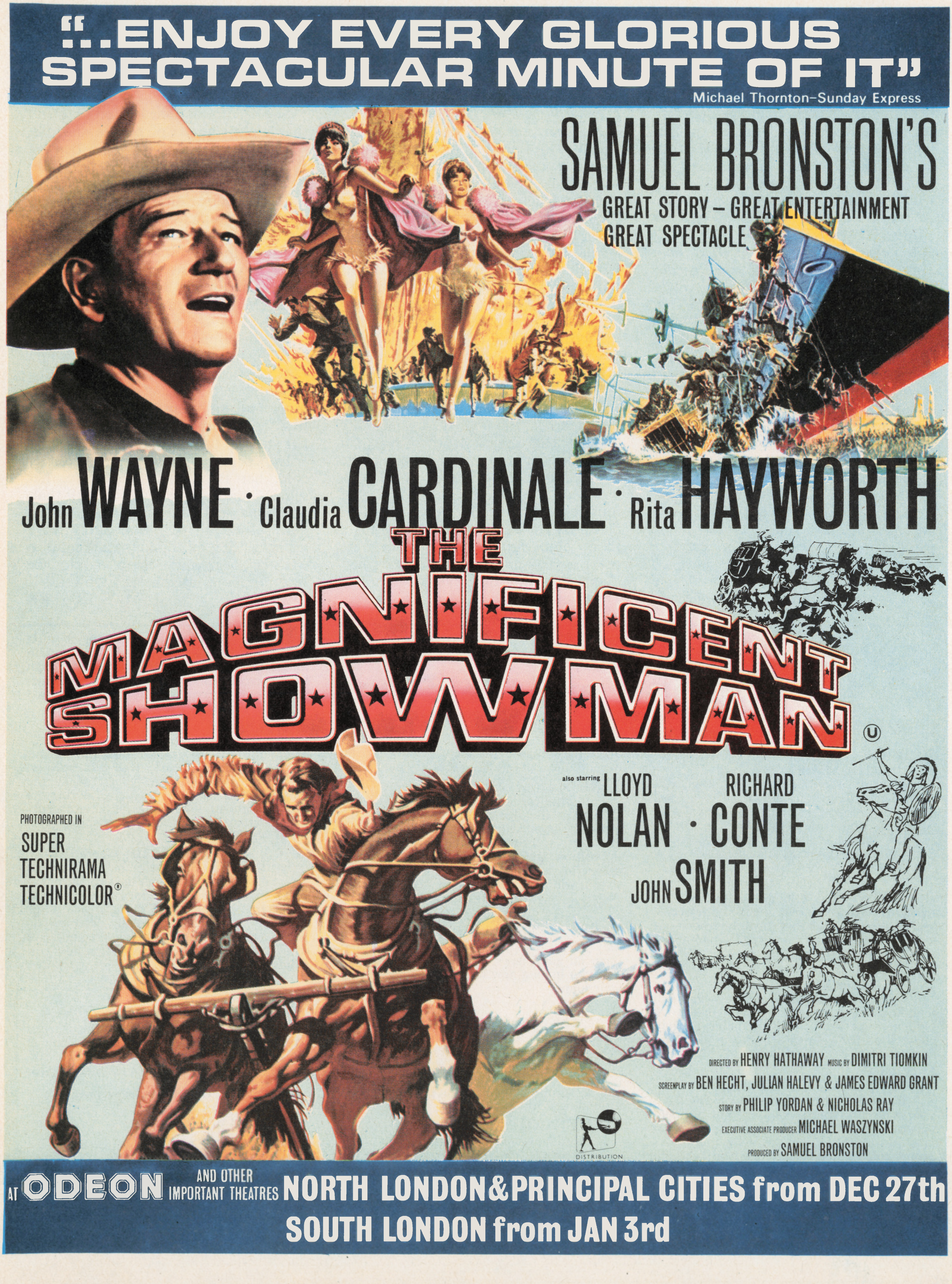

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The Two Faces Of Melina Mercouri

(Continued)

Melina, whose complexities are within, naturally does not involve herself with the current complicated theories of acting. She has summarized her philosophy of acting in this way: "*They want me to laugh, I laugh. They want me to cry, I cry.*" How does she see her future in America? "*John Wayne is still a star. So Americans love old stars. Soon they will adore me!*" Her *Phaedra* co-star Anthony Perkins? "*I taught him to be more open to the world, but that was possible only because he wanted to learn. He taught me to be more simple in my acting.*" Marlon Brando? "*He is a sacred monster. Of course he makes mistakes, and they are huge, marvellous mistakes! He dares to be big. I am sick of all these safe little actors.*" Life on a desert island? "*If I had to live on a desert island with only five people I would choose Garbo, Iago, Sugar Ray Robinson, Beethoven—and Dassin, to cause the problem.*" Youth? "*I learn all about life very young. Later I found what to follow and what interests me and what to read. Today the young all have the face in a book, they are trying to be specialists instead of learning first in general from life.*"

In Athens she has about five life-long friends. Nothing changes their relationship, not poverty or politics or travel or world fame. They quietly adore Melina and she is fiercely devoted to them. At the same time she remains entirely open to life and new people on any level.

One night she was in the elegant cocktail bar on top of the new Athens Hilton Hotel. Through the glass wall the plain of Attica could be seen sweeping past the Acropolis in a vast shimmering ground-swell of lights five miles down to the sea, where there were ships of the American Navy strung with lights like circuses.

Dassin and a group of friends surrounded her; the pianist was naturally playing the theme from *Never On Sundqy* in her honour. (She is one of the handful of people in the world who have an immediately recognizable musical signature.) All the other elegantly dressed people there seemed to be enjoying each other, but were more or less constantly watching her, and those with an excuse came up to greet her.

She had decided she looked beautiful that night and so of course she did, wearing a pale blue, simple, expensive Parisian dress; she was literally and figuratively on top of her world.

The conversation was in French, and during a momentary pause a young American sailor, in his whites, who had ventured into the lounge, leaned from a nearby couch and spoke to Melina in schoolboy French. He didn't know her from Debbie Reynolds. He simply saw that here was a beautiful woman on whom he hoped to try out his French.

Melina caught him up and drew him out and held him, and as his trusting personality became clearer, she grew more and more entranced, turning to flash enraptured glances about him to her friends, thrilled.

Her prestige, her importance, her role, her fame, her fans there, her music—she completely forgot all that. Someone, a young American sailor, had turned up to illuminate a fresh aspect of life, of human nature, and to Melina Mercouri there could be nothing more fascinating than that.

JAMES LESTER

Katrina and the Stars

ARIES

22nd March to 20th April

Aspects this month require you to be extra careful regarding your health. A great deal of cosmic stress is accented in that area of your solar chart concerning bodily welfare. On the brighter side, there should be considerable improvement in finances after the 11th.

TAURUS

21st April to 21st May

If you have had a long and involved tax matter worrying you over the past few weeks, you can rest assured that it will be ironed out satisfactorily during January. Romantically, a month of many surprises.

GEMINI

22nd May to 21st June

Steer clear of domestic upsets which will tend to have a more than usual disruptive influence. At work, you are liable to gain recognition for your efforts in the past, and some form of promotion seems likely.

CANCER

22nd June to 23rd July

A beneficial "trine" aspect operating from your solar 5th House promises some personal luck of an unusually high degree. Speculation in all its forms is favoured with the number 11 prominent. Watch your friendships, where extra tact and diplomacy is needed.

LEO

24th July to 23rd August

Money or, strictly speaking, lack of money seems to be the fly in the ointment for Leo folk during January. Savings will tend to dwindle alarmingly unless you keep a tight hold on expenditure. Put off all unnecessary purchases.

VIRGO

24th August to 23rd September

Virgo is the sign undergoing most of the planetary bombardment, with Mars, Uranus and Pluto transiting and Saturn forming an opposition aspect. Most of this stress takes places in your solar 1st House of personality, so you will surprise many friends.

LIBRA

24th September to 23rd October

During the first two weeks of January, you may be the recipient of a letter containing financial good news. The last fortnight may find you buying new furniture or decorating your home.

SCORPIO

24th October to 22nd November

Emphasis is on your hopes and wishes during January and many of these could come to fruition. You have the green light for progress in all the major issues of your life, and a spot of financial luck seems likely around the 25th–27th.

SAGITTARIUS

23rd November to 22nd December

Employment matters are very much to the fore and many Sagittarians will be able to gain recognition and financial reward.

CAPRICORN

23rd December to 20th January

What you must strive against this month are feelings of depression and frustration, caused by Saturn's position in your chart. It can also cause misunderstandings with members of your family, and loss through travel or correspondence. Despite this somewhat gloomy prognostication, your personal luck runs high and finances seem healthy.

AQUARIUS

21st January to 19th February

At long last, Saturn has now moved out of your Sign, and a greater feeling of freedom and optimism should be yours. Make the most of good aspects from Venus during the first 11 days of January, by mixing socially and widening your circle of friendships.

PISCES

20th February to 21st March

Saturn is now firmly entrenched in Pisces where it will remain for the next two and a half years. Many unpleasant things have been said about this planet and I think it has a far worse reputation than it really deserves. Its positive aspects are outstanding—the negative can be eliminated. It all depends on how you react.

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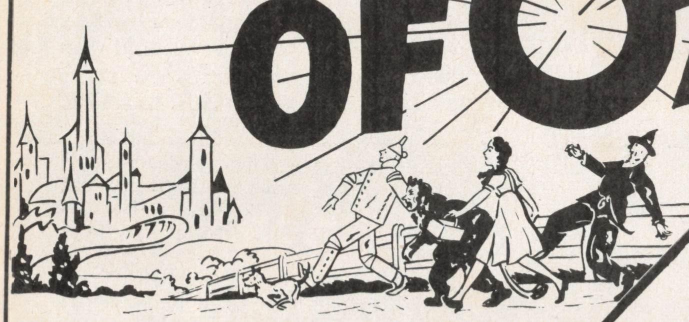

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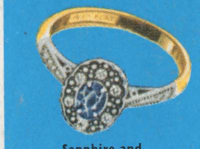
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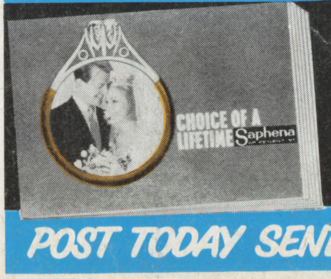

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